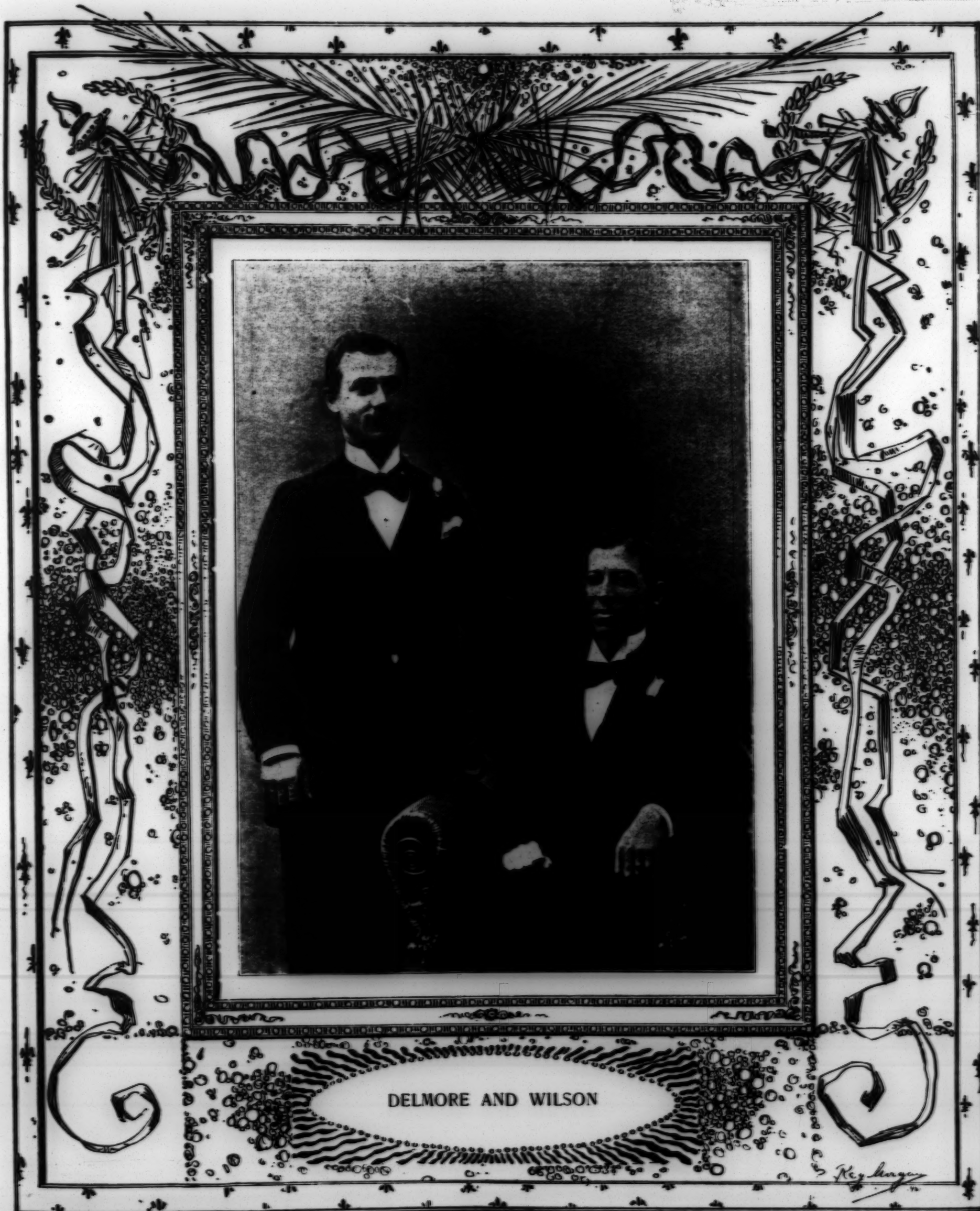


THE NEW YORK DRAMATIC MIRROR

VOL. XXXIII., No. 834.

NEW YORK: SATURDAY, DECEMBER 22, 1894.

PRICE, TEN CENTS



MIRROR INTERVIEWS.



From photo by Falk.

Edward Harrigan.

Edward Harrigan is a playwright-actor-manager. In other words, he writes plays, acts in them, and manages his own company in his own theatre.

The interview took place in Mr. Harrigan's dramatic den on the top floor of his cosy residence in Sixty-eighth Street, from which he can look out on Central Park. In answer to my request for an authentic record of his career, Mr. Harrigan said:

"I was born on Oct. 26, 1843, at 31 Scammel Street, in the old Seventh Ward of New York. My father was a ship carpenter of Irish extraction, but, like myself, was a New Yorker by birth. He was the only Republican in the Ward. My mother, whose maiden name was Rogers, was born in Norfolk, Va. It was from her that I learned most of my negro business and old songs. She had a capital dialect, and could dance and jump Jim Crow as well as I ever saw it done. As a boy I used to sing Irish and negro songs to amuse my companions."

"When did you make your first stage appearance?"

"When I was a mere boy I was allowed to go on one night at the Bowery Theatre with Campbell's Minstrels. I delivered a stump-speech of my own composition. That was my first appearance on the regular stage. Meanwhile I had been attending public school, and like many other boys of the Ward, took to the streets and the water. I knew almost everything about the city that it was possible for a boy to learn. At fourteen I left school and was employed in all sorts of capacities from carrying bundles to feeding printing presses. From fifteen to seventeen I was an apprentice in a shipyard, and knew every pier and bulkhead by heart. Then I ran away on a schooner bound for New Orleans and earned my living as a journeyman calker. It was in New Orleans that I observed Southern types of character, of which knowledge I availed myself afterwards in sketching the character of Pete."

"When did you adopt acting as a profession?"

"In 1867 I found myself in San Francisco. I had enough of old ocean, and having done turns with various shows from time to time, I secured my first paying engagement on the stage at the Olympic Theatre of that city. In the company there were Joe Murphy, Lotta, and Maggie Moore. In those days the programme consisted of variety, minstrelsy, and at least one drama of three acts. I was cast in everything and received a splendid training. My next engagement was at the Bella Union of San Francisco, where I remained until the Fall of 1870. My first partner was Alexander O'Brien, a clever comedian and capital dancer, who died some years ago in Australia. My second partner was Sam Rickey, with whom I returned to New York."

"What was the date of your first metropolitan appearance with Rickey?"

"Let me refer to Mart Hanley's scrap book. He's the only one that has kept tabs on my record. There it is—The Little Fraud, Nov. 21, 1870, at the Globe Theatre, under the management of S. K. and J. B. Spencer. During the second week of the engagement we produced The Mulcahy Twins. Both pieces were musical sketches, for which I wrote the text and devised the plot. Little Fraud was originally produced in Chicago. Rickey and I continued to perform in New York until January, 1871, when we left the city to fill short engagements in various parts of the country."

"Where did you meet Tony Hart?"

"I met Tony Hart at the Winter Garden in Chicago after Rickey and I had dissolved partnership. The first time Tony and I performed together was in that theatre in a sketch called The Big and the Little of It. Subsequently we appeared in New York at the Globe Theatre under the management of John Stetson. The company we appeared with was known as the Ada Richmond combination. The first night of the engagement, according to Mart's scrap-book, was Oct. 16, 1871. Tony and I performed a song and dance in white faces, and later in the evening presented The Mulcahy Twins. After a short engagement in Boston we opened at the old Theatre Comique, 314 Broadway, in The Day We Went West, and The Big and Little of It."

"How long did you remain at that house?"

"We continued members of the company of that theatre until the close of the season 1874-75. Then we formed a road company and engaged Martin Hanley as manager. We made a tour of nearly eleven months in a piece called The Doyle Brothers, which I rewrote from a play originally written in California by a man named Woodward. In the Fall of 1876 we returned to New York and produced the piece at the old Theatre Comique. We introduced a lot of variety performers for the New York production. Among them were the original Big Four, consisting of Smith, Waldron, Morton and Master Martin. Others who did turns during that and the ensuing seasons included Pa. Rooney, Nat Goodwin, and George Knight. We always wound up the entertainment with a short sketch that I had to supply. In the second season I determined to try a longer piece divided into acts. This was an innovation on my part that sent a thrill of horror through many of my friends and a large portion of the variety profession. They advised me to drop the curtain and not elaborate my skits. They declared that I'd fall ignominiously if I aspired to anything more ambitious than song and dance."

"You apparently took no heed of their advice."

"No, I was obstinate. I wrote and brought out The Major, which proved a great success. Traditions were shattered, and I have continued to write plays requiring a whole evening's performance ever since. I am at work now on a

new version of The Major. I have strengthened the plot by writing a new third act. The dialogue, of course, will also be up-to-date. Notoriety seems to be doing so well, however, that the date of the revival is very indefinite."

"When did you produce Old Lavender?"

"In September, 1877. By the way, when the play was subsequently performed in England, one of the London critics pronounced Old Lavender to be the best drawn character that ever emanated from an American dramatist. I'm very proud of that criticism. There has been considerable discussion with regard to my status among American playwrights since Mr. William D. Howells saw fit to write eulogistically about my plays. Now, I have never assumed to be anything but a pioneer of the American drama. I endeavor to draw character types of human interest. I simply devise the thread of a plot on which to string these characters. A suitable plot is the most difficult part of my work. There are so many character bits to introduce that it leaves very little time to elaborate the dramatic story. You can readily understand the difficulty of inventing a plot that is not only lucid but must sustain interest, and at the same time afford the opportunity of introducing Hibernian, Hebrew and negro types, and the various other nationalities that figure in most of my plays of New York life."

"What was the first of the Mulligan Guard series?"

"The Mulligan Guards' Ball. It was produced in January, 1879, and made such a hit that I followed it up by writing Mulligan Guards' Chowder, Mulligan Guards' Christmas, Mulligan Guards' Surprise, Mulligan Guards' Picnic, Mulligan Guards' Nominee, and Mulligan's Silver Wedding. They were all produced in the order named, the last named piece being brought out in February, 1881. Tony Hart and I appeared jointly in the entire series. I personated Mulligan, and Tony was Mrs. Mulligan. The primary idea of the first Mulligan play was to 'take off' the target companies that were formed by young fellows anxious to identify themselves with politics. All of these plays depicted New York life as it really existed with comic and pathetic incidents interspersed with character types drawn from life in the slums."

"Did you go slumming to find suitable types?"

"There was no need of that. From boyhood I had exceptional advantages to become thoroughly familiar with the ragged edge of society. I knew every alley in the lower wards of the city, every street, every shipyard, every sailor's boarding house. So I didn't have to hunt up characters. I had thoroughly familiarized myself with every existing type, not only from an inborn tendency to study human nature but by actual commingling with these characters in their everyday life. That was my stock in trade. The audiences recognized the authenticity and correctness of the types I endeavored to reproduce on the stage, and I suppose that the success of the Mulligan series and subsequent plays of local life was due in a large measure to that fact. At the same time I wish to give no small measure of credit to the songs that Dave Braham composed for these plays, many of which have been whistled and sung all over the country."

"Don't you think that the acting had a great deal to do with the drawing power of your plays?"

"Of course, that goes without saying. I had the good fortune to be able to engage, discover, or develop some excellent character people. Many of them acted their parts to the very life. Tony Hart was a great public favorite, and was simply inimitable as Mrs. Mulligan."

"When did you open the New Theatre Comique?"

"In August, 1881. We opened with The Major. The other plays produced at the New Theatre Comique were Squatter Sovereignty; George L. Stout's Irish drama, The Blackbird; Mordecai Lyons, McSorley's Infatuation, The Muddy Day, Cordelia's Aspirations, Dan's Tribulations, and Investigation. On Dec. 23, 1884, the theatre was destroyed by fire."

"How did you manage to finish the season in New York?"

"We secured the Park Theatre, now the Herald Square Theatre, and opened the house in January, 1885, with McAllister's Legacy, and played there till the end of February. We finished the season at the Fourteenth Street Theatre with a revival of The Major and the production of Cordelia's Aspirations. The company then went on the road for a short tour without Tony Hart. It was not until June 13, 1885, at the end of our Brooklyn engagement at the Park Theatre that Tony Hart made his farewell appearance with the company."

"Do you care to say anything about the dissolution of your partnership with Tony Hart?"

"There's nothing to say except that he decided to star on his own account—that's all! Owing to his failing health his ventures didn't meet with the success anticipated. Poor Tony! His death was sad—very sad. He was a good fellow, and a splendid actor."

"Didn't you renew your lease to the Park Theatre, New York?"

"Yes, I made arrangements for a second lease. After spending a large sum of money in renovating the house, I opened there in August, 1885, with a revival of Old Lavender. The new plays I produced during my occupancy of the Park were The Grip, The Leather Patch, The O'Reagans, McNooney's Visit, Pete, and Waddy Googan. Meanwhile, Mart Hanley had again resumed the business management of the company, and as you know, still holds the managerial reins."

"When did you retire from the Park Theatre?"

"At the close of the season of 1888-89. After an extended tour on the road we opened our new theatre on Thirty-fifth Street on Dec. 29, 1890, with Reilly and the 400. The play, which contained the song of 'Maggie Murphy,' made a gratifying hit, and enjoyed a prosperous run. The following season I produced The Last of the Hogans, which was followed in 1893 by The Woolen Stocking, and a revival of Old Lavender. Then the company went on the road for another extensive tour. As I said on the opening night of Notoriety—New York is hard to beat, and I'm very glad to be on my native heath again."

"I suppose the city has undergone some radical changes since you first began to write local plays?"

"Yes, indeed. The Bowery of to-day bears no resemblance to what it was formerly. Even the Tenderloin district is gradually losing its distinctive character. The fast element is moving further up-town. New York presents an unlimited field for a dramatist. Its cosmopolitan assortment of nationalities affords no end of material for humorous character work. The most available for comic characterizations are the Irish, Germans, negroes, and eccentric Americans. The Italian and the Hebrew are more dramatic than humorous. The Frenchman is serio-comic. If I have contributed something toward smoothing the path of future American dramatists, while pointing out the latent possibilities of the native drama, my life work will not have been in vain."

Then Mr. Harrigan offered me a cigar, and the interview ended in smoke.

A. E. B.

A WOMAN'S TOP-DRAWER.

Are you a tidy person? I am not. Have you a top-drawer like mine in which everything is, and nothing can be found? Do you have frantic spasms of tidying it, and tidy so effectually that to find the article you use every day and need most you must reduce the drawer to its original condition of chaos?

A man looks with wonder into a woman's top-drawer, just as she looks with disgust at his study table where the papers must not be touched, though the dust rises in pyramids on them, because the man says "he knows exactly where to put his hand on what he wants if the women will only leave his papers alone."

So it is with my top-drawer. When it is in a muddle I know where to find what I want; nay more, I can tell instantly if any stranger has been investigating its contents, even though they have not been handled. By the way, this is a strange fact. Why is it? It is because part of the individual atmosphere that surrounds each one of us becomes attracted to, and remains with, these common articles we use every day and toss carelessly into our top-drawer, so much so that they are affected by our strange current, become disturbed, and when we appear make their complaints to us in their own peculiar, mysterious way.

My interest in the top-drawer dates back to my early girlhood while I still loved dolls. I had no top-drawer of my own, but I had a friend, Nellie, a young lady who was "out," had a beau, went to balls and parties, and at whom I looked with wonder and admiration. She had a top-drawer.

Sometimes she would let me watch her dress and entertain me out of the tremendous wisdom of her eighteen years with all the wonders of the world of womanhood that would soon open before me. Then she would unlock her top-drawer, and a subtle odor of dying perfumes, faded sachets, and dead flowers mingling with the perfume of the wearer, would intoxicate the little would-be woman, yet all child, till she crept with flushed cheeks and quickly-beating heart to the side of the bureau to look reverently, and with a something of romantic, unconscious poetry into that top-drawer; for there lay among the faded flowers, gay ribbons and mixed perfumes, a package tied in blue—Nellie's first love-letters, portions of which she had read to me, making me dream for days after and sit silently looking into the fire, smiling at the pictures I found there, unconscious of all around me until my dear father's voice would awaken me with: "Polly, what are you thinking about?"—and as I met the good-natured, quizzical look of his kind eyes I could not answer. What was I thinking about? I did not know. I was in my top-drawer that was unlocked yet.

One day my friend Nellie took from among her treasures in the top-drawer a doll's dress and skirt. She looked at them quietly with a wistful, half-sad smile, then handed them to me. Oh, the rapture of that moment! Can anything give me so much delight again? No, nothing. I always loved dolls and do to this day, only I prefer them to prattle and smile, and clamber over me now. But there was a charm about those little doll's clothes that no bought articles could have had. They were permeated with the essence of a woman's young life; they were a link between Nellie's womanhood and her childhood, and to me they gave pleasure for the moment, and whispered to me of joys in the future.

Have they been realized? you ask. Ah! that is too long a story. Yes, and no. Are the dreams of a romantic girl ever realized? My girlhood's dreams, realized or unrealized, are now buried in a vault that it is dangerous to open, for the door would creak with the sound of heart-broken moans, and the choking gases of death might blight the future.

But I still tidy and untidy a top-drawer.

JEFFREYS LEWIS.

THE LAWYER MUST BE PAID.

Judge Gaynor last Monday decided that Canary and Lederer must pay Lawyer Ira L. Bamberger for his services in the Lillian Russell injunction case.

The lawyer's bill amounts to \$7,900, which the managers thought excessive.

The judge in his decision says:

"The lien of attorneys upon judgment recovered by them and the proceeds thereof, did not have its origin in any statute. It grew out of the relations of attorney and client, and the injustice of allowing a client to take the proceeds of the attorney's work and skill without paying him therefor. As was said in one case, the lien was wanted to protect the attorney from the knavery of the client."

In 1869 our present practice code was so amended that for all compensation arising out of agreement, the attorney has a lien upon his client's cause of action or counterclaim, which attaches to a verdict, report, decision or judgment in his client's favor, and the proceeds thereof on whatsoever hand they may come, cannot be affected by any settlement between the parties before or after judgment. These words are comprehensive enough to cover the cause of action, and all incidents in the progress thereof including in its settlement and the amount agreed to be paid thereupon, which is the case now in hand. A settlement has been agreed upon, the defendant to pay a sum of money therefor. All present managers are ready to pay the money and appear in this proceeding only to submit to any order the court may make."

ANSWERED THE REQUIREMENTS.

Milton Nobles says that while recently visiting an agricultural fair in Florida he was examining the animal exhibit, and he ran across a monster "razor-back" hog. He was as thin as a shingle, with a snout that would penetrate into the next county. He had legs like an antelope, and his body looked like a cross between an army mule and a porcupine. He was the height of a jack-ass, and he didn't weigh over two hundred pounds.

In an adjoining pen were some magnificent specimens of porkers, sent down by breeders from Ohio. They were mountains of flesh and fat, barely able to stand, and weighing five and six hundred each. But the "razor-back" had taken the first prize, as indicated by a tag and blue ribbon attached to the gate.

Nobles was being shown around by one of the committee of awards, and while they were looking at the hogs, one of the exhibitors, who had brought down the fine Ohio swine, came up and roundly abused the "Colonel" for his ignorance or partiality in ignoring his magnificent porkers and giving first prize to a hyena.

The "Colonel" listened calmly, and when the man from Ohio stopped for breath, he said impressively:

"I have no doubt, sah, that fo' purposes of poke, bacon and la'd, yo' hog is a very superior animal. But what we requish down heah, sah, is a hog that kin out-run a nigger."

Christmas and New Year's open at Grand Opera House, Canandaigua, N. Y. Big nights. Telegraph or write at once.

GOSSIP OF THE TOWN.

Ben Teal will stage a new melodrama for Jacob Litt which will be produced in Philadelphia next February.

Alexander Salvini's Pacific Coast tour will end on Jan. 2, after which he will come East, playing all the large cities.

Forbes Robertson will be Madame Modjeska's leading man next season.

The run of Too Much Johnson at the Standard will be indefinite.

Kate Claxton will make her new play Lady Reckless a companion piece of The Two Orphans on tour.

W. A. Brady intends to make a grand spectacular production of Jules Verne's piece Michael Strogoff.

Counterfeit billboard tickets are floating in Cincinnati.

Edwin P. Hilton, who resigned on Dec. 1 as manager of The Little Speculator, left for Chicago last week to assume the management of A. V. Pearson's Land of the Midnight Sun.

Ben Tuthill is in advance of the American Travesty company.

Frank Morgan, stage carpenter of 8 Bells, had an altercation with members of that company at Norristown, Pa., while intoxicated, last week, and drawing a pocket knife, cut two of the Byrne brothers before he was subdued. He was taken to jail.

Frank Bush will appear next season in a new piece under Davis and Keogh's management.

Georgia Gardner has replaced Ruth McAuley as Christine Carrington in A Cracker Jack. Miss McAuley is retiring on account of illness.

M. F. Manton, manager of the Sefton Opera company, denies the report that his organization stranded in Bridgeport. He says: "We are playing to good business, and have not lost a night since we opened in August."

Bassett Henderson, for many years manager of the Lindell Hotel, St. Louis, has accepted a position in the office of the Murray Hill Hotel in New York.

Leon E. Nief, of the Fantasma company, was hurt by a falling property on the stage at Pittsburgh the other night and removed to the West Penn Hospital in that city.

Walter L. Main's Circus was seized on Dec. 9 by the Sheriff at Louisville, Ky., on an attachment for \$18,000 in favor of the United States Printing Company of Cincinnati.

The Mabel Paige company, which has this season featured in repertoire La Belle Marguerite, a musical comedy, music by Emma R. Steiner and libretto by James Anderson Russell, will produce The Little Hussar, by Miss Steiner and Catherine Staggs in Atlanta.

The Calhoun Opera company recently opened a new theatre in Wahpeton, N. D.

Flossie Jensen, of the Liliputian company, was knocked down and seriously injured by an electric car in Philadelphia last week.

William Black is business manager of Shaft No. 2.

Eddie Magee, of My Aunt Bridget, was unable to appear in Baltimore, last Tuesday night, and his part was taken at short notice by L. F. Gottschalk, the musical director of the company, who played it cleverly.

Ullie Akerstrom will begin her New England tour at Springfield, Mass., on Christmas week. The repertoire will include Melinda's Woes, A Little Marchioness and The Beautiful Slave, all by Miss Akerstrom.

Louis Kerr, proprietor of the Hotel Vendome, New Castle, Pa., and Ada Rice, a non-professional, were married in that city on Dec. 10. The groom was for several seasons bandmaster of Al. G. Field's Minstrels.

Owing to exorbitant charges for license, the manager of the Opera House at Fayetteville, N. C., has decided to close for the rest of the season.

During a recent engagement at Schenectady Maud Hillman gave a banquet at the Edison and presented to the Continental Drum and Fife Corps a handsome parlor lamp for their fair, which will take place in January. Winthrop G. Snelling, Miss Hillman's manager, says: "We produced Mortimer Murdock's Hoop of Gold at North Adams, Mass., on Dec. 11 with great success."

The Chicago Exhibition company is nurturing an enterprise to build a "scenic theatre" on the site of the Wild West Show. A building 77 by 300 feet is proposed, with the primary object of presenting Kiralfy spectacles during the Summer, while in the Winter it is proposed to use the building for exhibitions, football and polo games.

The stockholders of the new Montauk Theatre to be erected on the site of the old Abbey in Brooklyn have elected as directors. Millard F. Smith, Eugene Berri, John J. McGarry, William J. Buttling, George F. Dobson, Percy G. Williams, Russell Parker, Clark D. Rhinehart, Frank Bailey, Thomas J. Kenna, William H. Reynolds, James McLauren and Louis F. Silver.

Victor H. Ambrose, formerly a member of the Captain Herne company, left the Hartford, Conn., Hospital, last week, for his home in Columbus, O. He had been in the hospital eleven months, and during that time had submitted to eight operations. Four of these were amputations of the left leg, the last being at the hip joint. A year ago Mr. Ambrose injured his leg at Cook's Opera House, Rochester, and necrosis of the bone developed.

Will J. Donnelly was riding the winning horse in the race scene of The Brooklyn Handicap at the Lyceum Theatre, Detroit, on Dec. 8, when the saddle girth broke and he was thrown to the stage. The other horses passed over him, and one of them stepped upon him, breaking his thigh bone. Mr. Donnelly was taken in an unconscious condition to his hotel, where his injury was attended to. He is now traveling with the company, but is unable to appear.

H. C. Bardin, manager of the Newberry Opera House, Newberry, S. C., writes to The Mirror in contradiction of certain statements made by M. A. Mosley, of the Mabel Paige company. He says his house is one of the cleanest on the road, and that it has done a business as good as that enjoyed in any of the small towns of that section.

Roland Reed's success in Philadelphia was so pronounced that for three nights the orchestra was placed on the stage. Mr. Reed says The Politician is an assured success.

W. A. Day, business representative of Henry Arthur Jones, has made Charles Frohman an offer for Too Much Johnson, which he wants to produce in London. He says the Gillette farce would run in London for over a year. Mr. Day sailed for home on the Paris on Wednesday.

Manager T. Henry French is making careful selections for the cast of The District Attorney, and has thus far engaged Frank Mordaunt, Odell Williams, and Annie Irish for parts in which their individual abilities will be fitted.

THE GRUMBLER.

"I must have liberty
Withal, as large a charter as the wind,
To blow on whom I please."



Some one has said, "A good grumble is a pleasure to most of us." There are very few who do not at times feel like protesting, or criticizing, or donating to some one or some thing a piece of mind. For myself, I have no use for that flabby, invertebrate individual—if such a person

can be dignified by a designation that recognizes individuality even in its shadow—who never finds fault with anything. And yet I recognize the fact that the habitual grumbler is ill esteemed on all sides.

But there are differences even in habitual grumblers. Fault-finder that I am, I have no admiration for the grumpy, grunting fellow—of course, always a male, for the women, at the very worst of their grumbling, are but scolds—who growls without discrimination, who is always exposing himself to a draught from the East, and for whom there is never a sky warmly colored or an atmosphere with balm.

I confess to an admiration, however, for a grumbler who tries to make his grumble count against something that requires amendment. I may not be such a one in effect, though I am in intention. And if I thought I filled the other description, I would trade my pen for a spade and seek in the soil from which we all sprang some inspiration to unflinching good nature.

As I feel now, if armed with a spade, I think the weeds would attract my first attention, in order that I might hope to enjoy the flowers after the weeds were done for. Weeding is not pleasing work; but it ought to be attended to.

It may never have occurred to you, but if there were no grumbling we could not live in a crowd. Tom, Dick and Harry, in pursuit of their several devices, are apt to elbow William, tread on James's corns, and infringe some of the rights of Daniel. The selfishness of the individual, typified in his simpler actions, is carried into all the ramifications of his business, which is prosecuted for his exclusive benefit, and this means to the discomfort or at the expense of the multitude. A big town is no hermitage, and a lodge in some vast wilderness is a different sort of thing. The hermit has his spirit chastened by a great many silent though impressive things. The denizen of a great town must do a little chastening on his own account or be thrust aside. Or if he has not the spirit to do it, somebody rises up and does it for him. Such a one is called a grumbler by the person whom he corrects, and though his work is mainly for the behoof of others, even they will not thank him for it.

And yet the grumbler liveth not in vain. If he be an honest grumbler, and one with a little of the milk of human kindness withal, he gets satisfaction in the thought that he is a reformer, a corrector, a mender and an amender. He may seem to live in perpetual discontent, but he is never half as unhappy as he appears to be. And when he slaps Peter he expects that the blow will be seen by Paul, who may quite as well need correction.

I was yesterday morning awakened an hour before my time by a laundry boy who was on time. Did I grumble at him? Nay. I withheld my reproof for the messenger boy who shall be late, and when I verbally chastise him, although he may in his youthful ignorance characterize me to my back as a crank, you, whom he next serves, shall be accommodated with your message-bearers as a result.

And this illustrates the beneficence of judicious grumbling.

I am disposed to grumble at some things that presumably please a number against whom I would by all parliamentary precedent be classed as a very inefficient minority. But I cannot refrain from smiling—and this is no insincerity—at the appeal made by a manager who presents "Ten Nights in a Bar-Room" rewritten and up to date."

This ancient and apostolic temperance play, in the hands of this manager of to-day, is according to advertisement presented by "a powerful cast of artists of repute"; introduces "high-class singing and dancing specialties" during the action; and the manager adds in a postscript printed prominently in red: "We Bill Like a Circus." The circus admission, although it more nearly resembles a boast, like charity, covers a multitude of sins.

And I sometimes turn to the advertisements of the museums—I turn my feet their ways only at rare intervals when I wish to observe curiosity in all its elemental honesty—in order to know by what devices the shrewd managers of these places still manage to thrive. There seems at the moment to be nothing particularly harrowing or abnormal in the metropolitan resorts that are thus named; but I find a novelty in Chicago, where novelty never yet has hidden its head.

It is a seven-days-go-as-you-please contest between fat girls on stilts!

The girls are advertised to average nearly a quarter of a ton each in weight. Let the Chicago imagination pursue its ponderous pleasures. The dull thuds of the slaughter-house are at last drowned in a new and kindred series of sounds, but the accompanying sights indicate a growing refinement of amusement in a place that had erroneously been fixed in the catalogue of the hopelessly barbaric.

I have seen several editorials on theatre hats in various papers representing diverse localities during the week, which indicates that editors sometimes go to the theatre as well as reporters.

Without exception, these articles condemn the big hat on a woman's head. And this would lead to the supposition that every man who wrote on this subject had been unable to view the stage to his satisfaction because of intervening and monumental millinery.

Not that all women thus make themselves unhandsome. There are many who illustrate their regard for the rights of others—and incidentally call attention to their own beauty—by wearing inconspicuous hats at the theatre. The offenders are those who have no special charm, and who seek by means of a great head covering to draw attention from their natural lacks. And one woman with a big hat may obstruct the vision of many.

I have never yet seen a lovely or a lovable woman at the theatre with a spreading and lofty covering for the head. Who has?

Mrs. Cleveland, according to recent reports from Washington, has uniformly appeared at the theatre this season with a head adorned the most because it was practically unadorned. One describer of her head gear called it a "confession," which is by no means a bad description to apply to an unobtrusive bonnet. Mrs. Cleveland's, by the same pen, was thus further characterized: "It was not more than an inch high at the summit, and there were no pompons or other flubdubs on it."

My exact knowledge of millinery does not enable me to fully grasp the meaning of pompons and flubdubs, but without any reference to recent political developments that may or may

not affect the future prominence of Mr. Cleveland, I am ready to affirm that Mrs. Cleveland can be elected by males who attend the theatre.

HOARSENESS IN VOICE USERS.

Hoarseness is a sign of some disturbance in the vocal apparatus. It is of importance to voice users because the exact nature of the disturbance is not clear to non medical people. For the brief consideration of the subject in these columns we shall divide hoarseness into two classes.

1. Functional derangement of the larynx and vocal cords.

2. Inflammatory derangement of the larynx, vocal cords, pharynx and nose.

Functional derangement simply means some temporary irritation, preventing the easy performance of talking and singing; in other words, some interference with the normal action of the larynx and vocal cords. This first class is best understood by considering the causes of the hoarseness which characterizes it. The most frequent cause is an insufficient lubrication of the vocal cords, larynx, and pharynx. Dryness is the prominent feature. The cause of this dryness is the inhalation of air contaminated by tobacco smoke or dust. It is not so much the smoking by one's self, as it is the inhalation of "smoky air." Then, in prolonged railway travel, the constant inhalation of dust irritates the larynx, and the lubrication of its parts is not sufficient to at once overcome the dryness thus produced, and to meet the demand for increased lubrication during the first performance following the railway journey.

These two factors, viz., inhalation of dust and "smoky air," as well as hot dry air, explain the trouble during a first night's performance. The constant desire to clear the throat, the tickling and constricted feeling in the throat after a few lines have been spoken or a few bars have been sung; then comes the explosive cough, which we cannot control to any great degree. These symptoms do not depend upon a true catarrhal inflammation in the larynx unless distinct evidence of catarrhal disease is present in the nose, the naso-pharynx, the pharynx, tonsils or larynx.

But there is a point which will enable one to arrive at some conclusion in regard to this question without the necessity for consulting a physician while on the road. If the voice clears as the performance goes on, the desire to "hem" and the tendency to cough gradually vanish, and at the end of the performance all evidence of the disturbance has disappeared, then the condition is not an inflammatory one and the treatment here recommended is safe and reliable.

The treatment consists in spraying the pharynx and the larynx every two hours with a warm saturated solution of chloride of potassium. Five grains of muriate of ammonia in a glass half-full of water should also be taken internally every two hours. The last dose should be taken at least three hours before the performance, because the warm spray and the muriate of ammonia tend to produce a free action of the mucous glands of the throat and the skin. Hence avoid exposure during the treatment.

As to the inflammatory derangements of the vocal apparatus we may mention catarrhal changes of a chronic character in nose, naso-pharynx, pharynx and tonsils. The fact is as follows: Whenever a chronic nasal or pharyngeal affection exists in a professional voice user, the least exposure to any exciting cause will induce a congestion or an extension of the inflammatory process to the larynx by direct continuity of tissue.

The treatment of hoarseness, with the foregoing statement in mind, would necessarily involve attention of a character peculiar to each case. The nasal and pharyngeal cavities should be properly treated and placed in as nearly a normal condition as possible. This requires the services of a physician skilled in the methods of diagnosis and treatment of nose and throat diseases.

By way of general treatment we may mention the following:

1. Rest. We cannot enforce absolute rest. But one can limit the amount of singing or speaking as much as possible. In singing, transpose when possible, all high notes. Shorten the chest register a couple of tones, so as to change the head tones without throwing on the larynx the strain of the highest notes of the chest register.

2. A most important point in the treatment of these cases of hoarseness is attention to the intestinal tract. Purgatives and mild cathartics are often out of the question. For traveling people, rectal injections are immediately effective and do not diminish one's strength. An enema, composed of one pint of lukewarm water and a tablespoonful of glycerine, will sometimes act surprisingly, not only on the intestines, but on the voice as well. Important also in this connection is the influence of the stomach and liver in keeping up the catarrhal process in the larynx in those who indulge themselves rather freely. The best treatment in the long run is, of course, not to indulge; but we must take our cases as we find them. Hence, in such cases an emetic some hours before the performance followed by five grain doses of bismuth will do all that can be done.

There are other conditions and other remedies of which we might speak, but the limits of this paper have been reached. The conditions mentioned are those most commonly met by the specialist and the remedies are those indicated by experience.

THOMAS M. STEWART, M. D.
CINCINNATI, DEC. 14, 1894.

A NEW JULIET.

From The Philadelphia Evening Telegraph, Dec. 4.

ROMEO AND JULIET, GIRARD AVENUE THEATRE.—A house that was more than crowded last evening the production of Romeo and Juliet, in which Mr. Holland's company and Mr. Creston Clarke did the best work they have done this season. The performance was excellent throughout, and the cast was most suitably distributed. Miss Marie Knowles for the first time played Juliet, and gave a rendition of the part that was extremely sympathetic and at times powerful. Miss Knowles was no hysterical Juliet; she was rather self-contained, considering the possibilities of the role and the manner in which they have at times been pushed to the furthest limits of passion torn to tatters. She was a sweet, girlish Juliet at the opening of the play, deeply impressed with the awe and mystery of girlhood's first love. The famous balcony scene, with all its tender poetry of love-making, was very charming, and in the later acts Miss Knowles attained the full dramatic limits of the part. When the Juliet is anything like the Juliet of the poet's fancy, Romeo sinks to second place and second interest, however spirited be the assumption of the character. Hence Mr. Clarke's impersonation, meritorious though it was, could not hold the breathless attention of the audience which Miss Knowles' Juliet commanded. The remainder of the cast was admirably borne particularly the Mercutio of Mr. Whistal. All the applause, lavish as it was last evening, was merited.

A WORD IN SEASON.

(THE LAST "EASY CHAIR" ESSAY OF GEORGE WILLIAM CURTIS, BORN FEBRUARY 24, 1824; DIED AUGUST 31, 1892.)

"As he was the ideal gentleman, the ideal citizen, he was also the ideal reformer, without eccentricity or exaggeration."—EDITOR OF HARPER'S MAGAZINE.

"A distant posterity, remembering the illustrious orator, the wise and gentle philosopher, the serene and delicate literary artist, the incorruptible patriot, the supreme gentleman, will cherish the writings, will revere the character, and will exult in the splendid tradition of George William Curtis."—WILLIAM WINTER.

In the very prime of the year appears the hectic of its decay. Sitting upon some happy June lawn, or strolling in some wood whose branches "high overarch and embower," while still the roses are blowing and the dog days are far away one little yellow leaf forecasts Autumn, frost and Winter. Shall we say because of the startling hue as of that bright spirit "far off his coming shone," or as in Lockiel's warning, "and coming events cast their shadows before?" This will depend upon the mood of the mind. If it be a pensive or minor mood anticipating decay or sorrow, the coming event will cast a shadow. If on the contrary, it be a major mood a feeling of cheerful anticipation, then far off the coming event will shine.

Coleridge speaks of a melancholy both in the Spring and in the Autumn. But he discriminates between them. One is soft, buoyant, the mist of the morning. The other is a gathering shroud of storm. Every pleasant anniversary is anticipated with pleasure until as time passes it comes to record inexorably the lapse of time, and the heart begins to ask itself "How many more shall I behold?" One of Hawthorne's gruesome tales is "The Christmas Banquet," whose company is never to be enlarged. With the inevitable year the guests dwindle and dwindle until only one remains, and the happiest of festivals becomes a ghastly feast. The reader is ready to chide the story teller who can find it in his heart to cast a shadow upon that day of happiness, and turns to Irving and Dickens and Thackeray for the Christmas of good cheer and general joy.

Yet the question that we have to ask, forecasting in these Summer days the coming of Christmas, which already shines far off, is this, whether while we praise Christmas as a day of general joy, we take care to keep it so. In point of fact, now, some months before the holidays as the day of days rises in anticipation, does its coming shine, or is it an event that casts its shadow before? The Easy Chair asks sometimes, and it is not the first who asks, have we not done much to spoil the happy season?

The old custom of New-Year's calling is no longer observed. It was a pretty custom, recalling the social circle of a small community where everybody knew everybody, and the neighborhood gave a day to visiting. But when the little town became a great city; the devotee of old tradition beginning after breakfast and until a late dinner was breathlessly running in and out of a hundred houses, and vagabonds presuming on the general hurry and confusion, pushed into houses in which they had no acquaintance, the significance and interest of the day were lost.

Christmas has a deeper hold and a humaner significance than the old Dutch New Year. But how much of its charm as we feel it in English literature and tradition, how much of the sweet and hallowed associations with which it is invested, are we retaining and what are we substituting for it? Irving's "Christmas," we are told, is his most delightful paper. There is a peacefulness, a freshness, a simplicity, a domesticity, in his treatment which breathes the very spirit of the day. It is very Christmas that he describes whether in the Sketch-Book or in Bracebridge Hall. It is a soft, idyllic picture, blended of the spirit of Christmas and of England. But what is the substance of the picture? Is it vast and ostentatious expense, a lavish display, a toilsome and exhausting endeavor to give something to all your acquaintance, a wearisome anticipation, and a painful suspicion that somebody has been omitted? Thackeray describes a little dinner at Timmins's. A modest couple make themselves miserable and spend all their little earnings in order to give a dinner to people for whom they do not care and who do not care for them. It is a series of mortifications, and the young pair make themselves needlessly miserable and at a most damaging cost. They know it. Their good sense accuses them of it. But other people do so and they cannot do otherwise. What would Mrs. Grundy say? Awful thought! She might tell the truth, and say they could not afford it. Timmins and his wife cannot live as the Duke of Westminster lives, nor even as the water tax collector. But instead of living pleasantly as they can live, they must needs pretend to do as their richer neighbors do, and ludicrously fail in the pretense.

Christmas is made miserable to the Timminses because they feel that they must spend lavishly to buy gifts like their richer neighbors. They thank God with warmth that Christmas comes but once a year. It is becoming a vulgar day, a day not of domestic pleasure, but of ruinous rivalry and extravagance, a day to be deprecated rather than welcomed.

Are not the Timminses legion? Is there not reason in their dread of Christmas because of their sordid and mercenary standards by which it is measured?

The same good sense that sees the folly of Timmins' little dinner and avoids it can stay the abuse and regenerate Christmas. It is essentially a day of human good-will. It commemorates the spirit of the brotherhood of men. You cannot buy Christmas at the shops, and a sign of friendly sympathy costs little. If the extravagance of funerals is such that a great society is organized to withstand it, should not the extravagance of Christmas cause every honest man or woman practically to protest by refusing to yield to the extravagance?

DELMORE AND WILSON.

Delmore and Wilson, who are pictured on the first page, played their first engagement together in 1880. They have appeared as a team in all the first-class vaudeville houses in the United States and Canada.

The first minstrel venture of Delmore and Wilson was made with Happy Cal Wagner's Minstrels in 1884, and they have been successful in that line with all the leading companies, including two seasons at Carncross' Eleventh Street Opera House, Philadelphia. Two seasons ago they discovered an opening in comedy. Joe Flynn wrote for them a sketch entitled An Afternoon Visit, which gave both a chance to display their abilities, and they have been very successful in white face ever since.

Mr. Wilson has made himself popular for his drill comedy in the part of Widow Gallagher, in Finnegan's Ball. He has a rich tenor voice, is a fine singer, and his comic aptitude suits his songs. Mr. Delmore is a versatile comedian and an accomplished dancer, and has made a hit as Willie Sells in Finnegan's Ball. Their specialty is one of the features of this performance. Delmore and Wilson were both born in the Eastern District of Brooklyn. They are both members of the Elks, the Red Men, the Knights of Pythias and the Masons.

A MEDAL FOR AUGUSTIN DALY.



The archiepiscopal residence, at Madison Avenue and Fifth Street, was the scene of a notable gathering of church dignitaries and prominent laymen last Thursday.

The event was the presentation of the Lactare medal of the University of Notre Dame to Augustin Daly. Archbishop Corrigan prefaced the presentation by an address explaining the meaning of the token, which takes the name from Lactare Sunday, and is a development from the bestowal of the Golden Rose by the Pope for distinguished ability or for great service in the cause of the church and humanity. The University of Notre Dame, in founding a medal to be bestowed yearly on Lactare Sunday, "on some child of the church who has distinguished himself or herself in literature, art or science, or in benefactions to humanity," has followed the idea that pertains to the papal ceremony.

The Rev. Andrew Morrissey, rector of the University of Notre Dame, made the presentation to Mr. Daly in this speech:

MR. DALY: The University of Notre Dame offers you the Lactare medal, the highest honor in its gift, in recognition of your success in restoring the best traditions of truth and art to the theatre. You have never assumed to elevate the stage, but you have been unrelenting in your work; you have not claimed the title of reformer, you have simply done the duty of the hour. The world sees the result. You have revived for us the great traditions of Blackfriars and the Globe. You have made us sympathetic with

Love, laughter, sorrow, stately pleasure, pain,
The blended hopes and motives; all the gain
Of noble conduct, and the triumph glorious
Wherein true hearts may crown our days victorious."

"This token of sympathy and appreciation has been bestowed only on men whose aims are true. It has never been presented to one worthier than yourself. In your faith and art unite, and duty makes the trinity complete. If our theatre return to ideals of a Christian civilization, if the drama reach the dignity it had in the time of the great Greeks, and Molière, and Lope de Vega, the English-speaking world will be your debtor."

The Archbishop then pinned the medal to the coat of Mr. Daly, who, after applause, responded:

"We cannot but feel grateful, no matter how little we have labored for applause, if, after the bustle and noise and turmoil are past, friendly voices cry out to us 'Well done!' And we are the more gratified if the judicious discern greater results from our work than we purposed when we were engaged in the duty of the hour. If one lasting result of my efforts shall be an influence on the times which will be transmitted to those who follow us, and lead to a preservation in our country of the highest forms of dramatic art, I shall be amply repaid."

"That you believe that I do contribute in some measure to this end is attested by the honor which you have conferred upon me, and for which I assure you I am profoundly grateful—an honor so greatly enhanced by the personal interest which has been taken in it by his Grace, our honored and beloved Archbishop."

A GREAT PRODUCTION.

From the standpoint of the material, scenically, in costumes and its general furnishing, Gismonda, as produced by Fanny Davenport, is perhaps the most sumptuous and elaborate presentation of a play yet seen in native hands. It is doubtful if the production of the same play in Paris, under the eyes of Sardou, has involved greater expense, or more artistic care. An expert said to a Mirror reporter yesterday that the cost of Miss Davenport's production could not have been less than \$40,000 for the materials alone.

One of the distinguishing features of the production is its costuming. As a picture of mediaeval dress in Venice, with all its richness of coloring and its wealth of design, it has probably never been equaled on the American stage or surpassed on any other. And its symmetries as a whole reflect the greatest credit upon Maurice Herrmann, to whose hands the work was given.

On his return from Europe, Mr. Herrmann brought many rich stuffs appropriate for the dressing of such a play. They were fabrics picked up here and there by him with artistic instinct, and though they represented a great expenditure, Miss Davenport, who had before supplied herself in Europe with costumes, upon seeing them at once determined that she could do no better abroad, and gave Mr. Herrmann an order for the fitting out of all the characters in Gismonda. There is not a costume in the play that was not cut to the measure of the person who wears it, from the simplest clothing of a page to the most elegant of the heroine herself. And there is not a costume that does not represent material of a richness that is seldom employed for theatrical purposes. One can see from the front that the cloths are veritable. Their colors are of those luxurious purples, terra cottas, dull reds and golds that bespeak rich habits and they are historically correct.

Miss Davenport was greatly surprised that she could find in this city both the material for and the maker of costumes for her play, and she complimented Mr. Herrmann highly upon his work. It was a satisfaction to her, she said, to be able to equip herself in her own country with costumes that she had thought could only be procured abroad.

THE JACINTA MATTER CLOSED.

There was a hearing last Thursday before Referee Henry E. Howland in the application of Mrs. Minnie V. McLeod for the appointment of a receiver for the comic opera Jacinta.

When the testimony in the case was in all several propositions were made to Mrs. McLeod and rejected by her, but finally she agreed to pay one-third of the outstanding liabilities of the company and to accept \$200 for her one-third interest. This proposition was also acceptable to Mr. Whitney. The company will reopen in Boston on Dec. 24.

IN OTHER CITIES.

BALTIMORE.

Oiga Netherole's was a very favorable impression as Camille at Allough's Lyceum Theatre, and was supported by a splendid co., including Maurice Barrymore. The production was sumptuous, and Miss Netherole's gown was a masterpiece of beauty. Dec. 17, locals.

De Wolf Hopper and his bright co. appeared in Dr. Syntax at Ford's Grand Opera House. Mr. Hopper was as full of robust vigor as ever, and Edna Wallace Hopper and Jennie Goldthwaite ably assisted him in his successful efforts to please. Among others in the cast are Alice Hosmer, Bertha Waltzinger, Louise Campbell, Arthur Klien, Cyril Scott, Thomas S. Stone, and Edmund Stanley. Dec. 17, Robin Hood.

At Harris' Academy of Music George Monroe in Aunt Bridget kept the large audience in a continued roar of laughter. The play has been greatly improved since last seen here, and is presented by a very capable co. The cast includes Raymond Hitchcock, George Roubing, Eddie Magee, Lindsay Morrison, David Swift, Marie Ryan, Alice Hanson, Lizzie D. Daly, May Devora, Ella Falk, Marie Falk, Nellie Bland, Pearl Allen and Thelma Russell. Dec. 17, locals.

The Two Johns (J. C. Stewart and John Hart) are just as popular as ever and drew an immense audience to the Hamilton Street Theatre. The play is very amusing and the co. good. Associated with the stars are Mabel Meredith, Edwin Seaford, Platt and Sharp, Charles Carroll, James S. Edwards, Harry Waltzinger, S. F. Curry, William Wright, M. W. Timms, Kate Edwards, Aradia Stewart, and Alice Early.

Peter Maher and his specialty co. appeared at the Howard Auditorium. Mr. Maher does some clever sparring, and the variety acts are very good. Dec. 17, The Fox Circus.

At Kerner's Monumental Theatre Sam T. Jack's Crochets crowded the house and gave an exhibition of plantation dancing, etc. French Folly co. 17.

While The Flag of Truce co. were playing here last week, W. N. Wilkins, a member of the co., was taken ill, and on Wednesday evening appeared for the last time. On Sunday night he died at Pepper's Hotel, and on Tuesday morning his body was shipped to New York by Undertaker H. W. Moore. The funeral arrangements were conducted entirely by the Actors' Fund through Mr. Tunis F. Dean, its local representative.

The Paint and Powder Club, a local organization, will produce a new opera, Joan of Arc, in a few weeks. The performance will take place at Ford's Grand Opera House.

Jenny Dickerson, the popular contralto, now in The Evening Master co., spent Sunday in the city visiting friends. Miss Dickerson is on her way South with the co.

George Macomber, late of Tim Murphy's co. is here at home.

PROVIDENCE.

A Texas Steer was the attraction at the Providence Opera House 10-12, and played to very light houses. Denman Thompson's songs illustrated and illuminated occupied the house for the rest of the week, and the entertainment delighted all. The scenery was beautiful and realistic, and the production was a masterpiece of the Old Homestead double quartet. Rhea in repertoire 17-19, Davis' U. T. C. 20-22.

The Cotton King at Keith's Opera House 10-15 drew large audiences. In my previous letters I have mentioned that we were to have the original Boston cast. This, however, was not so, and the co. that appeared here contained but four of the original members. The leading role was very acceptably taken by John Mason, and he was easy and effective throughout. Roselle Knott as Hetty Drayton filled her part creditably and divided honors with the star. Giles Shine as James Shillinglaw did some excellent character acting. The remaining members of the co. were but little above the average. The drama was superbly mounted and the scenery was a most pleasing feature. The Life Guard 17-19, Davis' U. T. C. 20-22.

True Irish Hearts, with Ed. W. Roland and Lillian Keene in the leading roles, was presented at Lothrop's Opera House 10-15 and drew well.

The London Specialty co. occupied The Westminster Theatre 10-15, and had good houses. Hilda Thomas' singing was much enjoyed. Russell Brothers' Comedians 17-19.

Col. Robert G. Ingersoll delivered his lecture on "The Bible" to an audience that packed the Providence Opera House 9.

The Life Guard co. rested here week of 10. Justin Paige joined the Katherine Rober co. at Worcester, Mass. 10.

About twenty members of Providence Lodge No. 10, Theatrical Mechanics, attended the banquet given by the Boston T. M.'s on Sunday, 9.

The Altair Dramatic Club presented Among the Breakers in Alhambra Hall 7.

Teddy and Clara Symonds, of the Renta-Santley Baroque co., which closed a week's engagement at the Westminster 6, were several years ago residents of this city. Mr. Symonds was engaged on newspaper work here for some time.

Eugene Harvey, of U. T. C. co., and Frank Dietz, representative for Madame Rhea, were in town the past week.

Peter S. Clarke, in advance of Russell Brothers' Comedians, was here 12.

The Cotton King co. will rest 17-22 and open in Worcester, Mass. 24 for a week.

The Christmas Number, with an abundance of interesting reading matter, and many artistic illustrations, arrived here 7, and we are delighted with it.

HOWARD C. RIPLEY.

OMAHA.

At the Boyd Eugene Tompkins' Black Crook 6-8 drew fair-sized audiences. The dialogue has been considerably curtailed, and the time given to some new specialties which is a vast improvement. Sam Collins' Gropo and Allie Gilbert's Carline are the best I have ever seen. The audience was so pleased with their specialties in the third act that it looked as though they would keep them on the stage all night. The ballet is good and the rest of the co. walk and talk through their parts without offending, which is all that could be expected. The acrobatic feats of the Athos family are truly wonderful, and Mardo remains as much a marvel as ever. Cosgrove and Grant's Comedians in The Dazzler opened a half-week's engagement 9 to a large house. The specialties of Charles Wayne, Mason and Rabston, and Florrie West were enjoyed, and the rest of the co. was acceptable in the parts assigned them.

An announced last week, Messrs. Crawford and Burgess, whose theatre was destroyed by fire 4, are playing their lookings at the Douglas Street Theatre temporarily. It is to be known in the future as the Empire Theatre. Ezra Kendall in The Substitute 6, 7, played to small business. The piece suits the comedian capably, but, as one small boy said after the performance, "twasn't no use looking when Ezra wasn't there." Katie Emmet, supported by an evenly balanced co. in Killarney, is doing well 9-12.

There is much talk in the air of our new theatre—who is to build it and who is to manage it. Mr. Crawford ran up on Kansas City last week and said he had half a dozen propositions, and that he would take up with one of them shortly, and would open in a new theatre March 1. It looks as though an arrangement would be made with Ben Smith, of Boston, on a six per cent. net guarantee, and this would likely take the theatre to Farnam near Twelfth Street. Ex-Gov. Boyd is also talking of organizing another co. to build a theatre. He thinks it would be advisable to have both Omaha houses under one management. At the time the Fifteenth Street Theatre was destroyed, the Douglas Street house was leased to Duncan Clark, who conducted it as a variety house. Crawford paid him \$500 bonus for his lease, and Clark went to Iowa with the proceeds, leaving numerous unpaid bills, and a dozen members of his female minstrels whose salaries have not been paid for some time. He brought most of his company from Minneapolis about six weeks ago, and few, if any of them, have the means to return.

J. R. RINGWALT.

MINNEAPOLIS.

At the Grand Opera House Stuart Robson and an admirable co. presented The Interloper 10 to a good-sized audience. The play was a disappointment to the admirers of Mr. Robson especially, as the part assigned him—that of Lucian Briscard—is beneath his abilities. Several of the characters, however, are cleverly drawn; notably Mme. Damourrette and Pradilleau. In the hands of Mrs. McKean and J. L. Wooderson respectively they were decidedly amusing. The Metropolitan 17-19, The Charity Hall 20-22.

At the Bijou Opera House Courtney and Fox opened a week's engagement 9 in Hot Tamales to well filled

houses. The crowd laughed itself hoarse at the antics of the stars, both of whom are decidedly funny. The support is made up of clever people. J. K. Emmet 16-22.

The People's Theatre was dark 9-10. A farewell benefit was tendered Manager W. E. Sterling afternoon and evening of 11 which was participated in by members of the stock co. and local talent. An excellent programme was presented.

The first of the series of concerts under the direction of Mr. O. B. Babcock was given at the Lyceum Theatre 8 to a large-sized audience. Lillian Blauvelt, the soloist, was enthusiastically received. She possesses a voice of rare sweetness and cultivation.

In Old Kentucky played to enormous business week of 2, standing room being at a premium.

Charles A. Parker of Chicago, formerly connected with the Grand Opera House, was in the city on business and pleasure 4-10.

F. C. CAMPBELL.

DENVER.

It was another successful managerial stroke on the part of Messrs. Neill and Giffen when they secured the handsomest theatre in the city, the Broadway, for the remainder of the season. The people they have engaged for the home co. and the Salt Lake Grand again demonstrates their ability to fill the wants of a large clientele. Their roster will number something like twenty-five people. For the Broadway: Henrietta Crossman, Kate and Annie Blanche, Belle Archer, Madge Carr Cook, James Neill, Charles Kent, Harry Carson, Charles John R. Maher, Robert E. Bell, and Charles Dade. For the Salt Lake Grand: Jennie Kenmark, Blanche Bates, Jean Cook, J. D. Frawley, Charles W. King, Howard Kelly, Harry D. Blakemore, and George W. Denham.

To individualize the records of those engaged who are new to Denver stock organizations, would require much space. Suffice it to say that they all hold prominent positions on the stage, and have traveled with the best co. in leading business. In the case of Miss Cook, she is under contract to Daniel Frohman, and appears with his sanction. The co. for the Broadway, where the opening occurs, contains members of sterling repute, and most of them are very well known here, having been identified with stock business more or less since it was started by Giffen and Neill last Summer.

The return of Miss Crossman and the Blanche Sisters is delightfully anticipated. It will be a very strong aggregation all through that will have its home at the Broadway. And of no less strength will be the co. which opens at the Salt Lake Grand 24, one week later than was intended. Mr. Frawley will lead, and so will Miss Kenmark, but in addition Mr. Frawley will look after the interest of Messrs. Giffen and Neill in the box-office, Mr. Neill having decided to head the co. here. This is the last week that the Lyceum will be open under the present management, and its future is problematical. The co. presented Three Hats for the week's attraction, supplemented by A Pair of Lunatics, in which Blanche Bates particularly distinguished herself.

At the Tabor the first season of grand opera in two or three years took place week of 10-15, given by the Tabor co., under the management of Mr. Pratt. A very fine programme was given embracing the classics, and the music was rendered in splendid form both in principal and chorus work, though one of the tenors, Mr. Gault, was ill, and the baritone, Mr. Merrens, was hardly in condition to sing, having been seriously ill. Mr. Clarke, the other tenor, was therefore much taxed. Nevertheless, the opera was rendered in a thoroughly artistic manner. The star soprano and the contralto, Helen von Doenhoff, were both in magnificent voice, and they received enthusiastic encores. In fact the large audience astonished observers with their enthusiasm. Such demonstrations are rare. House dark week of 17-22.

At the Curtis Street Theatre the Denver Opera co. presented Chances of Normandy to very good business. The Serpentine of Mrs. James Crossland-Dascombe was a well-sung and lively performance.

Harry Conson Clarke is credited by his numerous friends with the best work as Rogers the old man in Esmeralda that he ever did in Denver. It was certainly a very fine performance in which Mr. Clarke's personality was completely hidden.

W. F. PHAROHA.

MILWAUKEE.

Julia Marlowe-Talbar had a very successful week at the Davidson 3-4 in repertoire. Mrs. Talbar's reading is delightful and her personality so charming that whatever defects she may have as an artist are apt to be overlooked. Robert Talbar ably supports Mrs. Talbar in leading parts and the balance of the cast is competent. The Davidson has been dark since 8 but will reopen 13, when Sol Smith Russell will be seen for three nights. Mr. Russell has many staunch admirers in Milwaukee, and it is to be hoped that they will turn out in force to see him.

John Griffith appeared at the Academy 2-4 in his version of Faust, and the performance was a pleasant surprise. Mr. Griffith has a very intelligent conception of the requirements of the part of Mephistopheles, and his acting indicates much study and attention paid to details. He is supported by a capable co., and the scenic effects were very good. Gus Williams 9-15 in April Fool and, although the attendance was not large, the performance was pleasing to those that were present.

Von Yonson revived business at the Bijou 9-15, and Gus Heege in the Swedish character was responsible for much amusement. The co. is a very capable one this season.

The attendance has increased at the Mid-Winter Circus during the past week, and the attractions offered, which include some living statuary, are of a superior quality.

In my letter to THE MIRROR of Jan. 13 last I took the opportunity of making a special mention of Stephen Grattan's acting in The Clemenceau Case, which had been given at the Davidson the previous week. This young actor's work made such an impression on me that I was not surprised to read in the last issue of THE MIRROR that he had been engaged by Daniel Frohman for two years, and I trust he will be assigned to parts worthy of his ability.

E. T. McDONALD.

NEW ORLEANS.

Mrs. Potter and Kyrie Bellew closed a two weeks' engagement at the Grand Opera House on 15, having played Charlotte Corday, Francillon, She Stoops to Conquer, and Camille. The Fencing Master 16; Charles H. Vale's Devil's Auction 23; Edwin Milton Royle in Friends 24.

A Trip to Chinatown played a most successful week 9-15 at the Academy of Music, and will rest here a week. Pete Dailey in A Country Sport 16; The Ensign 23.

At the St. Charles Theatre, The Black Crook has done an immense business at popular prices. Joseph Jefferson in repertoire 17; Donnelly and Girard 23.

The event at the French Opera House last week was the debut of Mr. Booni, tenor de traduction, brought here to take the place of M. Jourdain. La Favorite, Les Huguenots, Lucie, Le Petit Faust, and Les Noces de Jeannette were the operas given last week.

Mme. Camille Moori Borjes, late a prima donna with The Bostonians and the C. D. Hess Opera co., and whose beautiful voice was heard here in the comic opera, Ollamus, is now a resident of this city, and will teach singing. Her husband, Prof. J. W. Borjes, is the leader of the St. Charles Theatre orchestra.

John F. Harley is here ahead of The Fencing Master. George E. Gill, manager for James Young, tragedian, is in the city. His co. will rest here a week or ten days.

Frank Chapman, in advance of Joseph Jefferson, is in the city.

J. F. Hogarty, representing The Country Sport, and Fred Peel, The Ensign, are also here.

La Variété Association, proprietor of the Grand Opera House, held its annual meeting on 10, and decided to expend \$5,000 in repairs on the opera house.

LAMAR C. QUINTERO.

JERSEY CITY.

A Temperance Town was presented at the Academy of Music 10-15 to good houses. The Coast Guard 17-22; Hallen and Hart 24-29.

A fine programme was presented at the Bon Ton Theatre 10-15 by a clever co., consisting of Bogart and O'Brien, Cain and Dubois, E. J. Holland, Collins and Collins, Brodie Williams and his band of pickaninies, the Hill Sisters, Bert Howard and Louise Hoffman, and Sammy Murrow and Walter Hyde. Business good.

Florence Bindley and co. will resume their tour at Pittsburgh, Pa., 17. E. M. Gotthold will again be in advance. A trip to San Francisco is contemplated.

Bogart and O'Brien, a new musical team at the Bon Ton Theatre this week, are doing a specialty that is a novelty.

A number of attaches of the Academy of Music made a trip to Greenwood Lake 9. In the party were Stage Machinist John E. Langaber, Assistant Michael Alex-

ander, Advertising Agent John Moore; George O'Donnell, of Hoey's Flams co., and Grippman James Fagan. The party had a pleasant time despite the bad weather, and saw all that was worth seeing in that picturesque part of New Jersey.

The Coast Guard is now under the sole management of S. W. Combs. The play has been revised, and is now in four acts instead of five. New scenery has been added.

WALTER C. SMITH.

DETROIT.

Hoss and Hoss was presented at Whitney's 10-15. When last seen here Willie Collier was in the cast as chief comedian, which part is taken this year by Jacques Kruger in a very creditable manner. Others who do their best toward making the piece the success it is are Charles T. Aldrich in his clever juggling exhibitions; Ward and Evans in their up-to-date song-and-dance performances; Harry Crandall as Dutch comedian, and C. J. Clark, C. E. Glaze, Cora Carlisle, Clarice Palmer, Carrie Sweeney, and Donnette Rose Sutherland. New York Vaudeville Stars 17-22.

At Campbell's Empire J. E. Toole appeared in Killarney and the Blues 10-15. The story of the play is quite thrilling and interesting, while the singing and dancing of Mr. Toole and Gussie Gardner was well received. Charles Brandon as Larry Kernan was, next to Mr. Toole, the most entertaining member of the co. Peck's Bad Boy 16-22.

The Private Secretary, which played the latter part of last week at the Detroit Opera House, remained over longer than they originally intended, and gave three performances week of 10-17. The Evening Show is the bill for the latter part of the week, beginning Thursday evening. The sale of seats promises a splendid engagement for the three nights. Some of those in the cast who are best known are Veronika Jarbeau, Charles I. Ross, George E. Schiller, Jessie Carlisle, May Ten Brock, Lucy Daly, John E. Henshaw, William Cameron, and Agnes Sherwood. That engaging actress, Edith Elbler, will entertain the patrons of the Detroit Opera House the first half of this week. She will present only the play Doris while here.

Cleveland's Minstrels opened at the Lyceum Tuesday evening, 4, for a two night and matinee engagement. The programme included much that was novel and entertaining. The first part is intended to represent the court of Ferdinand and Isabella. Colours and Balduin introduce a comic musical act. Deesha in his remarkable trapeze performance, the Crawford Brothers, Lew Benedict, and Henry Rich, all contributed their quota in their own individual way. William Norton's vocal efforts were particularly good, while Benedict kept up the funny end of the business.

KIMBALL.

BUFFALO.

By far the greatest dramatic treat Buffalo has had within the past year was Madame Sans Gêne as presented by Augustus Pitou's co., with Katherine Kidder in the title role Nov. 25-1. The play is a positive revelation of the dramatist's art, and the co. is most adequate and appropriate for its presentation. The co. came here practically unknown, and with the exception of Mme. Rhea's success abroad which had been heralded, little was known of the play. People who went out of curiosity the first night went again and told their friends, and finally before the week ended the seats were at a premium. So great was the success that Madame Sans Gêne returns to us Christmas week, and the box sale is open at this early date at the Academy of Music.

Joe Ott 10-15 is filling in time at the Academy of Music which was originally given Lottie Collins and the Princess Bonnie. The play is hardly up to the standard, but is preferable to closed doors.

Young Mrs. Winthrop, a revival of the old favorite society drama, is to be presented at the Academy of Music 13-16 by an efficient co. selected from A. M. Palmer's forces.

Joseph Jefferson played a one night engagement at the Star Theatre 6, giving Rip Van Winkle to a crowded house. It contained many good features, notably Vernon Jarbeau, Henshaw and Ten Brock, and Charles Ross. The Carleton Opera Comedy co. 10-12 in repertoire.

Whallen and Martell's South Before the War at the Lyceum Theatre 10-17 drew big houses. The co. was an excellent one, composed mostly of colored people, novel features being the pickaninny hand and jubilee singers, who discoursed plantation melodies in pleasing style. Herbert Cawthorn in A Cork Man 17-22.

Flynn and Sheridan's City Sports Variety comb. played to big receipts at Manager Robinson's new Court Street Theatre week of 10-15. The four Nelson Sisters deserve special mention. Aimee's Vaudeville Stars 17-22.

Manager Shea has added a novelty this week in the nature of a continuous performance, commencing at two o'clock in the afternoon, and continuing until two. Lew Hawkins is back again, and is making a big hit with his monologue and personal allusions.

Lily Larkelle has left The Milk White Flag co., and is back among her friends. Fred McKellan continues a great favorite and is singing new Irish songs. Josephine Sabel also remains this week. Fougere returns 17.

BRET HART.

KANSAS CITY.

Nat Goodwin was greeted by crowded houses at the Coates 6-8. In Mizoura, David Garrick, and A Gilded Fool were all finely presented. The star showed admirable finish in the different characters assumed, and the co. was fine. Clarence Holt, who was here all last Summer with the stock co., also made a splendid impression.

The Black Crook played to fair-sized audiences 10-16 and was fairly successful. The Athos family of acrobats made quite a hit and the specialties were good. A Trip to Chinatown 20-22.

A Railroad Ticket drew good houses at the Grand 9-15. The co. was clever and entertaining. Lottie Collins 16-22.

A Bunch of Keys drew well at the Ninth Street 9-15. Ada Botmer as Teddy, and Charles Bowser as Snagges, and the others made the fun lively. Jane 16-22.

The Black Flag drew moderately at the Gillis 9-15. With the exception of J. H. Huntley, the cast was not remarkably strong. Specialties were introduced between the acts.

Christmas week Thomas Q. Seabrooke will be at the Coates, and in Old Kentucky will return to the Grand.

The Christmas Number is most interesting, and is having a large sale here.

The Imperial Winter Circus has disbanded and most of the people are here.

FRANK B. WILCOX.

CHARLESTON.

In Old Kentucky 3, 4, and matinee, played to paying business. The Pickaninny Band and dancers proved an attractive novelty even in this city, where the Southern darkey is seen in every phase of his character.

Otis Skinner 9 and matinee to light business. Barney Ferguson, under the auspices of Manager J. W. Rosenquest, is just as funny as he ever was. His performance was marked by the usual hilarity on the part of his numerous following in this city. Pawn Ticket 20, 18, Edgewood, Folks 20, Washington and Lee University Glee Club 20, Baldwin-Melville co. 31, week.

Manager C. O. Richardson says that he is besieged in every town through the South by applicants eager to become a pickaninny with In Old Kentucky, and in this way he has made several valuable "finds." Two of the local pickaninies were given a trial while the co. was here and did very well.

There will be no Christmas matinee in Charleston this year.

R. M. SOLOMONS.

ATLANTA.

At the Edgewood Avenue Theatre, the Noss Jollity co. closed a successful engagement of four performances 5.

The Atkinson Comedy co., at the Marietta Street Theatre, presented Peck's Bad Boy 7, 9 and matinee, to fair-sized audiences at popular prices.

Otis Skinner in His Grace De Grammont drew two audiences of splendid proportions. This so far proved to be the treat of the season.

The French Opera co. now playing in the Crescent City is to give three performances in Atlanta, beginning 17.

The State of Georgia has appropriated \$1,750 toward a State exhibit at the Cotton States and International Exposition, and the United States Government has appropriated \$200,000. This insures success to the theatrical attractions playing the Gate City during its run, and it is safe to predict that they will all prove money-makers.

The Christmas Number received an abundance of praise from the local papers, and all pronounced it superb.

Otis Skinner and his splendid co., in order to fill their

OF THE POPULAR PRINCE TOWN CO.

MINNIE MARIAN

PORTFOLIO
NOURISHES
STIMULATES
REFRESHES

Body-Brain

Indicated by eminent Physicians everywhere.

Sold Free, Atlanta, 75 PORTLANDS
and AUTOGRAHS of Celebrities.

MINNIE MARIAN & CO., 107 West 10th St., New York, N. Y.

engagement for two performances at the Grand 6, came on a special train from Memphis.

A. F. FOWLER.

SAN ANTONIO.

At the Grand Opera House Alabama 3, 4 to light houses. Felix Morris 7 to fair business. Charles' Aunt 8, 9, large houses, and quite caught the popular fancy.

This was Felix Morris' first visit here, and he left a favorable impression. His work was fine. It is hard to explain why Alabama did not do better, for they had a good co.

At the Grand: Robert Downing 10, 11; Milton Nobles 13, 14; Squire Hawkins 18; James J. Corbett is billed for 19, 20.

J. P. Curran, formerly assistant manager of the Grand Opera House, has leased the old convention hall and calls it the People's Theatre. He has organized a co. and is giving a repertoire of plays at popular prices. Mr. Curran used to have the Rufe Lafayette co. on the road.

Horace Ewing arrived to-day, 9, doing advance work for Milton Nobles.

Frank Cogswell, of the Alabama co., left the co. here and went out on a ranch for his health.

WILLIAM L. SIMPSON.

INDIANAPOLIS.

At the Grand Opera House, Julia Marlowe-Talbar opened The School for Scandal to a good-sized audience 10 at advanced prices. She gave Romeo and Juliet 11, with repertoire rest of the week and matinee. Miss Marlowe is a favorite in this city, and the box sheet indicates a prosperous engagement. Pauline Hall 20-22.

Joseph Jefferson presented Rip Van Winkle at English's Opera House to a good-sized audience 9, and was received with old time fervor. Bessie Bonnell 12, 13; Fantasia 17-19.

Richard's Troubadours opened at the Park Theatre in the musical comedy, Colonel Jack, to a crowded house 10. Specialties, songs and dancing are introduced acceptably, especially the wonderful dance by the Pansol Sisters. His Nibs the Baron 13-15.

Owing to the canceling of May Shaw's engagement by Manager Fennessy, the Empire Theatre was dark 10-13. Fitzsimmons' co. 17-22.

ST. PAUL.

At the Metropolitan Opera House, Hoyt's A Trip to Chinatown was presented 9-15. Gustave Frohman's co. in The Charity Hall 16-18; The Metropolitan 20; The Idealists, minstreis, 21, 22.

At Little's Grand Opera House, J. K. Emmet presented his new play, Fritz in a Mad House, 9-15, opening to good houses. Mr. Emmet as Fritz was very amusing and entertaining, playing the part in a taking manner, though suffering from a severe cold. Emily Lytton is an attractive and pleasing actress. She made a very favorable impression in the role of Collette Parker. Hudson Liston was decidedly good as Uncle Joe Parker, and met with noticeable favor. Millie Liston was excellent as Laura Myrtle. Nellie Roselund in A Summer Blizzard 16-22.

GEORGE H. COLGRAVE.

GALVESTON.

Felix Morris at the Tremont 3, 4 in double bills made a most favorable impression. While the pecuniary returns of the engagement were not in strict accord with the excellence of the performances, a solid foundation was laid for future harvest. Mr. Morris was a stranger in Galveston, but he succeeded in capturing the critical playgoers, and when he returns here he will meet with an ovation. The co. supporting Mr. Morris is adequate throughout. Charles' Aunt met with a gratifying reception 3, 6, Alabama, and Iowa State Land underlined.

A number of Wisconsin editors were in the city during Felix Morris' engagement, and attended the closing performance in a body as guests of Mr. Morris and the local management.

C. N. RHODE.

LETTER TO THE EDITOR.

ANOTHER TESTIMONIAL FOR MR. HARRISON.

New York, Dec. 6, 1894.

To the Editor of The Dramatic Mirror:
Sir.—In your last week's issue I saw and read with a great deal of pleasure an article dated Boston, Nov. 26, 1894, signed Albert C. Deltwyn, and headed "In Behalf of Mr. Harrison."

I, too, want to add my quota in Duncan B. Harrison's defence of the aspersions cast upon him by M. R. Curtis. As I was an eye-witness to the fact that Mr. Harrison did rewrite Sam'el of Posen, and also an eye-witness of an affair that should make Curtis Mr. Harrison's friend for life. The affair I refer to occurred in Minneapolis, Minn.

CORRESPONDENCE.

ALABAMA.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): Alha Heywood in Edgewood Folks at matinee and evening to small audiences. The Ensign was presented to fair business. Thomas Keogh presented Married For Money II, and at matinee II and evening A Pretzel, to small audiences. Georgia Minstrels 14. —MONTGOMERY THEATRE (S. E. Hirschner and Brother, managers): Alha Heywood in Edgewood Folks, supported by a good co., presented Alha Heywood to a small house. A Trip to Chinatown was presented to good business matinee and evening. A large audience greeted Sandow 10. Amy Lee in Pawa Ticket 20 to a small house II.

MOBILE.—THEATRE (J. Tannenbaum, manager): Thomas J. Keogh 7, 8 in Married for Money and A Pretzel to small attendance. Pawa Ticket 20, 10; very good house. —ITEM: During a scene in Pawa Ticket a large rat ran across the stage and two of the ladies who were on the stage took to chairs, much to the amusement of the audience.

ANNISTON.—NORRIS STREET (J. M. Barnes, manager): Alha Heywood in Edgewood Folks, supported by a good co., presented Alha Heywood to a large and well-pleased audience.

OPRICHAM.—O'BRIEN'S OPERA HOUSE (Frank P. O'Brien, manager): Peck's Bad Boy 3, small house. The Ensign 7; good business. Sandow 10; Evening Master 14, Peter Daily 16, Country Sport 15.

EUFAULA.—MORRIS OPERA HOUSE (P. H. Morris, manager): Schubert quartette II.

TUSCALOOSA.—ACADEMY OF MUSIC (Brady and Miller, managers): Jane 6; moderate business. Joshua Simkins 7; very large house.

SELMA.—ACADEMY OF MUSIC (B. F. Toler, manager): Black Crook 5, A Trip to Chinatown 7, both to S. R. O. Jane 10, The Evening Master 15.

HUNTSVILLE.—OPERA HOUSE (W. W. Newman, manager): City Glee Club (local) repeated a successful performance to good business. Peck's Bad Boy II, The Evening Master Opera co. 13, Bates Brothers Humpty Dumpty 17. Advance sale for The Evening Master unprecedentedly large.

ARKANSAS.

NEWPORT.—OPERA HOUSE (H. Bull, manager): The Cortina Ideal 13, Apollo Quartette 17.

FT. SMITH.—OPERA HOUSE (S. C. Hunt, manager): Tony Farrell in Gaiter Opera 3, smaller business than deserved. Thomas 2, Seabrooke in The Isle of Champagne 4 to S. R. O. at advanced prices. Sharp-shoot's Lyceum Theatre in repertoire 6-8, continuing through the first half of this week; good business. —ITEM: Manager Hunt complains of many cancellations without due notice, which leave dates open that might be filled by other attractions.

LITTLE ROCK.—CAPITAL THEATRE (Walker and Rigby, lessees; G. B. Nichols, manager): Thomas 2, Seabrooke in The Isle of Champagne 5; S. R. O. James J. Corbett in Gentleman Jack 12; good advance sale.

PINE BLUFF.—MORRIS OPERA HOUSE (W. W. Locke, manager): Dewey Heywood Concert co. 8, James J. Corbett in Gentleman Jack 10; S. R. O.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): The New Boy did light business on account of heavy weather 7-9. Aladdin, Jr., 10-15; large advance sale. —BURNHAM THEATRE (A. Cooper, manager): William and William Newell's production of The Operator, with remarkably good scenic effects, drew large audiences week ending 9. The Corsican Brothers 9.

REDLANDS.—ACADEMY OF MUSIC (E. A. Pardu, manager): Pinetree 7, local talent, under the direction of O. Stewart Taylor, of Los Angeles; large and delighted audience.

STOCKTON.—YOSMITH THEATRE (Robert Barton, manager): Benefit to Avon Stock co. 8. Eunice Goodrich 10-15. —YOSMITH THEATRE (Robert Barton, manager): Blind Tom Sacred Concert 9.

RIVERSIDE.—LORING OPERA HOUSE (F. A. Miller, manager): Robert Downing in The Gladiator 5; fair-sized and pleased audience. The New Boy II.

SANTA BARBARA.—OPERA HOUSE (Gaty and Rogers, managers): Charles's Aunt 2; crowded house.

LOS ANGELES.—IMPERIAL THEATRE (Gottlieb, Lehman and Ellinghouse, managers): Vandeville proved a good drawing card during a stormy week.

SAN BERNARDINO.—OPERA HOUSE (Co. E. N. G. California, played Through the Lines to a full house. Good performance for amateurs. New Boy and Thomas Keene underlined.

OAKLAND.—MACDONOUGH THEATRE (C. A. Cook, manager): The New Boy co. to good business 3, 4. Thomas W. Keene will play the Christmas engagement. —PEOPLE'S THEATRE: James M. Ward and Carrie Clark Vard co. in Colleen Bawn 3-8. —ORIENTAL THEATRE (Sam C. Matt, manager): Vandeville co. 3-8.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Robert Downing, supported by Eugene Blair, presented The Gladiator and Ingomar 3, 4 to fair-sized and well-pleased audiences. Thomas W. Keene II. —LOUIS OPERA HOUSE (Isaac C. Lewis, manager): Americana Vandeville co. 28-1; light business. —CASINO THEATRE (J. W. Roscoe, manager): Vandeville 20-1; fair business.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): Katie Emmett in Killarney to good business 3. Prof. Eliason in his exposure of spiritual manifestations and sleight-of-hand 8.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): Dan'l Sully in O'Neill, Washington, D. C. 7; large house.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): James T. Powers in The New Boy 5; large audience. A Black Sheep was given 6, 7. The much-talked of In the Tenderloin 9 proved to be the usual melodrama with Tom Gould and George Appo as the joint stars. Hallen and Hart made their final bow in Later On to a good-sized house 10. —ITEMS: The Christmas Number has had a large sale here. In literary and artistic excellence it far surpasses all previous numbers and outclasses all of the holiday publications. —Allyn Hall has been sold to P. Donoghue, a local capitalist, who will remodel and redecorate it and next season open it as a first-class theatre. It will be known as the Donoghue Opera House.

NEW HAVEN.—HAYPION THEATRE (G. B. Bunell, manager): James T. Powers in The New Boy made a very good impression when he and his co. appeared here 4. Hoyt's A Black Sheep did well monetarily 5. Rhia II, Della Fox Opera co. 13, Kate Claxton 15. —GRAND OPERA HOUSE (G. B. Bunell, manager): Grand Opera co. had a splendid week's business 3-8. The Still Alarm 10-12; good business. Edwin F. Mayo as Jack Manley gives a very fine portrayal of that character. Supporting co. above the average. Old Jed Prouty 13; Rose Hill Folly co. 14, 15.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): Richard Golden in Old Jed Prouty with excellent support 11, was greeted with the usual crowded house. Bristol's Equines 19, 20; Augustin Daly's co. in A Night Off 25.

MYSTIC.—OPERA HOUSE (Ira W. Jackson, manager): Bristol's Equine Paradox to well-pleased audiences 11, 12. Flynn's London Gaiety Girls 13.

NEW LONDON.—LYCEUM THEATRE (A. T. Hale, manager): Marie Jansen in Miss Dynamite 7; fair-sized audience.

NORWICH.—BROADWAY THEATRE (E. L. Demis, manager): Richard Golden in Old Jed Prouty 10; large audience. Rhia 13; W. H. Crane in The Pacific Mail 18. —BRAND OPERA HOUSE (A. H. Harris, manager): Brown College Glee Club gave a fine concert to a good-sized audience 7. Langwood Brio and Mandolin Club in the Star Course of entertainments 17.

DERBY.—STERLING OPERA HOUSE (Ungerer and Morton, managers): My Aunt Bridget 6; large house led Prouty 12; good house.

NEW BRITAIN.—RUSSWY LYCEUM (Gilbert and Lynch, managers): M. B. Curtis in Sam'l of Posen 6; light business. Yale Glee Club 12; fair house. Hallen and Hart 13; Sowing the Wind 20.

SOUTH NORWALK.—HOYT'S OPERA HOUSE (I. M. Hoyt, manager): Ward and Vokes in A Run on the Black 6; good house and pleased audience.

TORRINGTON.—OPERA HOUSE (F. R. Matthews,

manager): Hands Across the Sea 15; fair-sized house. Old Jed Prouty 20.

WINDST.—OPERA HOUSE (J. E. Spaulding, manager): M. B. Curtis in Sam'l of Posen, supported by a good co., to good business 5. Gettysburg 6; very small audience. Hands Across the Sea 10; fair house.

WATERBURY.—JACQUES OPERA HOUSE: The New Paul Kauray was presented by a capable co. 4 to a fair-sized audience. George W. Monroe and co. in My Aunt Bridget 7; crowded house. On 10 Robert Hilliard in The Nipper attracted a large and fashionable audience. The star was supported by a first-class co. —PARLOR OPERA HOUSE: An excellent bill is being presented to large audiences.

BRIDGEPORT.—PARK CITY THEATRE (Parsons and Jennings, managers): Paul Kauray 5; light business; good performance. Ward and Vokes 7; good business. Marie Jansen made the most of her part in Miss Dynamite 9, but the play was good enough for her. Mr. and Mrs. Baldwin in spiritual manifestations, mind reading, etc., pleased 10-15. —THE ALLEGORY: N. Belknap and Rowland, managers: Agnes Wallace Viola and a respectable co. gave The World Against Her 10-11 in a very acceptable manner. Mme. Rhia in The Lady of Lyons and The New Magdalen 12 was delightfully received by large audiences.

STANFORD.—GRAND OPERA HOUSE (Brown Brothers, managers): Yale Glee Club 7; good house; performance fair. Robert Hilliard presented The Nipper 11; fair house; performance good. Jed Prouty 14.

POTNAM.—OPERA HOUSE (George L. Shaw, manager): Old Jed Prouty 7; good performance to a crowded house.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (W. W. Williamson, manager): Prof. S. S. Baldwin closed a week's engagement 8; big business. Della Fox 10; packed house. Willie the Clown 12. Sousa's Band 14; John Kernell 14; evening: John 21. —ACADEMY OF MUSIC (Fred A. Thomas, manager): The Circus Girl 10-12; fair business.

FLORIDA.

KEY WEST.—OLD FELLOWS OPERA HOUSE (J. Otto, manager): The Maude Atkinson Tragi-Comedy co. 3, 15; fair business. The latter two nights were benefit performances for the Mignette Club of this city, and under their direction. —SAN CARLOS OPERA HOUSE (J. Charles Ball, manager): Richards and Pringle's Georgia Minstrels played 7, 8; crowded houses. Performances satisfactory. —ITEMS: The Baldwin-Rodgers co., booked for week of 10 at Old Fellows Opera House, and Culhane's Minstrels, booked for week of 17 at the same house, both canceled. —Hettie Bernard Chase co., underlined for San Carlos Opera House 13.

OCALA.—MADON OPERA HOUSE (J. W. Sylvester, manager): Sanford Sisters 7, 8; poor houses. Culhane's Minstrels 12; Molly Whitten's Jockey Minstrels 13.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Barney Ferguson 4; small business. Thomas J. Keogh 6 in Married for Money. The Ensign has a big advance sale 11.

TAMPA.—CASINO (W. D. Lewis, manager): Baldwin-Rodgers Comedy co. 4-8; good business and general satisfaction. —LICO CRANO (Cuban Opera House; S. Rodriguez, manager): Richards and Pringle's Minstrels 5, 6; packed houses. Maude Atkinson 10, 11.

JACKSONVILLE.—PARK OPERA HOUSE (George V. Burbridge, manager): Barney Ferguson in Duffy's Blunders drew a good house 7. Support unusually good. Alha Heywood in Edgewood Folks 14, 15.

BARTOW.—OPERA HOUSE: Richards and Pringle's Georgia Minstrels 4; packed house. Sanford Sisters 13, 15.

GEORGIA.

SAVANNAH.—THEATRE (T. F. Johnson, manager): Otis Skinner in His Grand de Grammont 7; large and delighted audience. Barney Ferguson and co. in Duffy's Blunders 8; good business.

ALBANY.—GRAND OPERA HOUSE (Alb Harris, manager): Prof. Charles S. Harris 3, 4; attendance light. Noss Jolly co. 12.

NEWNAN.—OPERA HOUSE (D. W. Baldwin and Son, managers): Noss Jolly co. 7; fair business. Harriet Weems co. played a return engagement 11 to poor business on account of stormy weather.

ATHENS.—NEW OPERA HOUSE: James Bartow, manager: The Si Perkins co. failed to appear 3, having jumped from Atlanta to Indianapolis, Ind. The Burglar 12; fair business.

THOMASVILLE.—OPERA HOUSE (T. L. Spence, manager): Alha Heywood in Edgewood Folks 11, 12; fair houses; co. excellent. Jockey Minstrels 17; Carrie Lamont 27; Cold Day and Chip of the Old Block 31.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): Ward-James co. appeared 6 in Henry IV, to a large house. Sol Smith Russell 7 in Dr. Pangloss in The Heir-at-Law to a big house. Mr. Russell received two curtain calls, making a speech on his second appearance. Alred Hudson was excellent as Zerkid Homespun. —MENTION: M. A. McDonald, assistant property man of the Ward-James co., met with a very painful accident when engaged in unloading scenery, which will necessitate his lying off for a week or more. —A reception was given for Messrs. Ward and James afternoon of 6 at the Women's Club. Mr. Ward reviewed the life of the "Bard of Avon" to the delight of the audience present. A musical programme and tea followed. The club attended the evening performance in a body. —Charles E. Dean in advance of Katie Emmett, was in the city 6. The management of the Grand are contemplating some interesting changes in the theatre. A new gallery, electric lights, scenery, etc., the estimated cost of which will be in the neighborhood of \$15,000.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. I. Chatterton, manager): Al G. Field's Minstrels 3; satisfactory business. Sol Smith Russell 5; capacity of the house. The Rabbit's Foot, written by a young member of the bar of Springfield, was produced by local amateurs 6, 7. A party of about fifty young society people from Decatur attended. Full houses. The Country Circus 12; Ward and James 13; Katie Emmett 15; Charles's Aunt 16; Breezy Time 22.

GALESBURG.—NEW AUDITORIUM (F. E. Berquist, manager): Charity 14; good house. Ward and James 7; big house. Prodigal Father 11; Egypt 12, 13; home talent. The Dazzler 14; Kate Field 15; Weston's Comedians 17-19; Across the Potomac 20; Wolford Sheridan co. 21-26; Faust 31; Breezy Time Jan. 1; Green Goods Man 4; Seabrooke Opera co. 7. —OPERA HOUSE (F. K. Kircho): Side Tracked 7; poor house.

CLINTON.—RENNICK OPERA HOUSE (John B. Arthurs, manager): Fox Brothers' English Fantomime and Novelty co. 8; fair business.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, manager): The Smugglers 2; business fair. Lewis Morrison presented Faust 9, being the second time here in two weeks and he had a splendid house. Frank Jones in Our Country Cousin 10; business poor. Tony Farrell 15; Across the Potomac 16; Aunt Sally 17; and Bunch of Keys 22. —ITEMS: Alphonse Phillips, of this city, an ambitious young professional essayed a part in Faust with Lewis Harrison when the latter was here 9, and has since signed with that co.

JACKSONVILLE.—GRAND OPERA HOUSE (Smith and Hayden, managers): Sol Smith Russell in A Poor Relation 10; receipts \$1,500; largest audience ever assembled in the Grand Opera House. —ITEM: Sol Smith Russell once resided here, and he expressed his pleasure at seeing so many old friends.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): Al G. Field's Minstrels 4; fair house. Sol Smith Russell in The Heir-at-Law 6. This was the banner house of the season; every available seat taken and many turned away. The Country Circus 11; Ward and James in Henry IV, 14.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Sol Smith Russell delighted a crowded house in his admirable portrayal of Dr. Pangloss in The Heir-at-Law 10. Mr. Russell came before the curtain at the end of the third act and made a happy little speech. —ITEM: Mr. Russell was entertained by Hon. W. A. Talcott while in the city.

PRINCETON.—APOLLO OPERA HOUSE (C. Cushing, manager): Idanthe, by home talent, to a crowded house 7. Barrel of Money 17.

STREATOR.—PETER OPERA HOUSE (J. E. Williams, manager): Robert Gaylor in Sport McAllister 4; good business.

STERLING.—ACADEMY OF MUSIC (Garland Gaden, manager): Side Tracked 5; packed house.

FREEPORT.—GERMANIA OPERA HOUSE (H. J. Mough, manager): Al G. Field's Comedians 10-15.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Mulliken, manager): Marie Decca Concert co. to a large audience 5. Aunt Sally to a fair-sized house 7. Andrews' Opera co. in Falka 21; The Smugglers 27-29.

ANNA.—MILLER'S OPERA HOUSE (R. Lynn Minton, manager): Woodhull and Gray's Aunt Sally 14. —ITEM: D. P. Wilcox was here in advance of the Aunt Sally co. This is Mr. Wilcox's home, and he was warmly welcomed by his many friends.

DANVILLE.—GRAND OPERA HOUSE (A. W. Healy, manager): Leavitt's Spider and Fly co. had a very light house on 5. Williams' Comedians 6 had only ten paid admissions. The money was refunded and the curtain was not raised. My Aunt Sally co. 8; small house.

QUINCY.—EMPIRE THEATRE (H. Charles, manager): Donnelly and Girard in The Rainmakers 9; large and well-pleased audience. The advance sale for Ward-James who appear 11 in Henry IV, is the largest of the season. The Dazzler 13; The County Circus 15.

PEKIN.—TURNER OPERA HOUSE (Phil Becker, manager): Fox Brothers' Specialty co. 7; fair audience. Crittenden's Fantomime and Specialty co., local, 14.

EAST ST. LOUIS.—McCASLAND OPERA HOUSE (J. W. Reed, manager): The Derby Winner 9; large audience. —MUSIC HALL (G. Lehman, manager): Professor Lee, the mesmerist, drew crowded houses 1-8.

FARMER CITY.—COLUMBIAN OPERA HOUSE (Young and Sheldler, managers): Fox Brothers' Fantomime and Novelty co. 10, 11; fair business. Andrews Opera co. 22.

KANKAKEE.—ARCADE OPERA HOUSE (Harty J. Sternberg, manager): Gus Williams presented April Fool 8. The co. cut the piece badly to make a train. Corinne 15.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): Ward and James in Henry IV, 5; large receipts at advanced prices. Williams' Comedians 7; fair house. Sol Smith Russell in The Heir-at-Law 8; seating capacity of the house at advanced prices.

ELGIN.—DE BOIS OPERA HOUSE (F. W. Jencks, manager): Anna Eva Fay spiritualist, 5; packed house. Pauline Hall in Dorcas drew a large and fashionable audience at advanced prices. The co. is small but vocally strong, and pleased.

AURORA.—EVANS' GRAND OPERA HOUSE (Dwight W. Godard, manager): Aunt Sally 4; small house. Joseph Murphy played a large house 7. Pauline Hall in Dorcas 11; large and fashionable audience. Griffiths' Faust 14; Inoc 17.

JOLIET.—OPERA HOUSE (William H. Hulshizer, manager): Bobby Gaylor 3; good business. Williams' Comedians 7; poor house. Troubadours 13; Silver King 15; Charles's Aunt 22; Joseph Murphy 25; The Dazzler 28.

OTTAWA.—SHREWOOD'S OPERA HOUSE (C. H. Holkinson, manager): John Griffith in Faust 15.

INDIANA.

TERRE HAUTE.—NAVY'S OPERA HOUSE (Robert L. Hayman, manager): Edwain M. 3; packed house. In Friends 5 to a good house. Al G. Field's Minstrels drew a large house 7. The Country Circus 10; packed house. —ITEM: The local Lodge of Elks gave a complimentary banquet and social session after the minstrel performance to Mr. Field and his co. Friday night.

EVANSVILLE.—GRAND (King Cobbs, manager): Friends 6; splendid house, followed 8 by Charles Haswin in Lord Faunteroy, matinee, and The Silver King at night to a fair house at night. Marie Wainwright II; Ward and James 15; and Nat. Goodwin 17. —PEOPLE'S (T. J. Groves, manager): Murray and Mack in Finnigan's Rall to S. R. O. 9; A Breezy Time 16.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): Carl A. Haswin gave The Silver King to a large and pleased audience 4. Barrel of Money 10-12; Peck's Bad Boy 15. —Mark E. Swan and wife are visiting friends here. They open a three days' engagement 10 at the Opera House. Mr. Swan was a former resident here, and is very popular. Arthur Embry, the stage manager of the Opera House, was complimented by the Haswin co. for the competent manner in which he and his forces handle the stage.

COLUMBIA CITY.—TITILL'S OPERA HOUSE (J. E. Fagan, manager): The Labadie-Rowell co. 3-5; fair business.

FORT WAYNE.—MASONIC TEMPLE (Stouder and Smith, managers): Joseph Murphy in Kerry Gow 6; good house. Cleveland's Minstrels 7; Mr. and Mrs. Oliver Byron in Ups and Downs of Life 8. The local Lodge of Elks gave a minstrel performance 10 to the largest audience ever in the Temple. The specialties and songs were highly appreciated and the entire performance reflected great credit on the Elks for their endeavors and management. Their charity fund will be increased by \$1,000 by the performance.

WABASH.—HARTER'S OPERA HOUSE (Harter Brothers, manager): A Clean Sweep, Thanksgiving matinee, and evening to big houses. The Kid co. 4; S. R. O.; The Pulse of New York 6; big house. The Burglar 11; large advance sale. —ITEM: This city is getting to be one of the best one-night stands in the State.

ALEXANDRIA.—OPERA HOUSE (Clinton and Lipps, managers): The Veteran Detective I; performance and house both fair. Charles A. Loder in Oh, What a Night 7.

GRAZ.—McGREGOR OPERA HOUSE (Will A. Miller, manager): Lincoln Carter's Tornado co. gave a splendid performance to a small house 7. The Silver King 11; A Clean Sweep 14.

ANGOLA.—THE CRONTON (P. A. Cronton, manager): This house was reopened after undergoing extensive repairs by The Burglar 6; packed house. Life in a Great City 8; very small house; weak co.

HUNTINGTON.—OPERA HOUSE (H. E. Roschough, manager): Gus Williams and good co. in April Fool played a large audience 7. The Lord Rooney co. booked for 13 failed to send paper or advance agent.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (Steven and Lanes, managers): The Burglar 8; fair house and excellent performance.

FRANKFORT.—COLUMBIA THEATRE (G. V. Fowler, manager): Fast Mail 4; good business. A Clean Sweep 6; fair business. Corinne 13; Hot Tamales 15; Rooney Comedy co. 17.

MARION.—SWEETSER'S OPERA HOUSE (W. A. Livermore, manager): Mr. and Mrs. Oliver Byron in The Ups and Downs of Life 8; splendid performance to light business. The Kid played return dates 5, 6 to good houses. The White Crook pleased a good house 7.

DUNKIRK.—TODD'S OPERA HOUSE (Murray Waltman, manager): Fast Mail 12; large and pleased audience. The Burglar underlined.

ELKHART.—BUCKLEN OPERA HOUSE (David Carpenter, manager): Robert Gaylor in Sport McAllister 7; fair business. Gus Hill's New York Stars 10; good house. Kimball Opera co. in Hendrick Hudson pleased a packed house.

SEYMOUR.—OPERA HOUSE (F. O. Cox, manager): A Breezy Time 14.

NADISON.—GRAND OPERA HOUSE (F. E. De Leste, manager): A Barrel of Money 17-19.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. McGinley, manager): Al G. Field's Minstrels 3; capacity of the house. The White Crook 8; fair business. The Tornado 13; Kimball Opera co. 14.

GOSHEN.—OPERA HOUSE (Rogers and Krutz, managers): The Burglar 7; small house; general satisfaction. —SHERIDAN HALL (S. F. Postman, manager): Humilal A. Williams rendered The Taming of the Shrew very satisfactorily to a fair-sized audience 5.

NEW CASTLE.—ALCAZAR THEATRE (J. F. Thompson, manager): Boston Concert co. played a large audience 5. Charles A. Loder in Oh, What a Night! turned people away 6. Andy Anam in A Clean Sweep 8; fair business. The Colonel 12; Fast Mail 14; Morrison's Faust 18.

LOGANSPORT.—DOLAN'S OPERA HOUSE (S. B. Patterson, manager): Grace Emmett 5; light house. Al G. Field's Minstrels pleased a large audience 6. Rick- erts' Troubadours played a small house 8; Bessie Bonehill II; Carter's Tornado 12; Sisson's Colonel 15; Pauline Hall Opera co. in Dorcas 19; Morrison's Faust 21; Cleveland's Minstrels 25, with matinee. Gus Williams I.

ELWOOD.—OPERA HOUSE (W. F. Van Arsdale, manager): Charles A. Loder in Oh, What a Night! drew a S. R. O. house 8. —ITEM: James Burke will open his variety hall 17 under the management of Dan. Cooley.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M. Boyer, proprietor): Home talent 10; new factory benefit brought out a \$500 house at 51 and 52 per seat. Performance consisted of musical programme, ending with

a musical comedy in two acts. Stanley Jerome booked for 13-15, did not appear; cause unknown.

UNION CITY.—CADWALLADER'S THEATRE (C. H. Cadwallader, manager): Mrs. and Mrs. Byron in Ups and Downs of Life to a fair and well-pleased audience 4. M. B. Leavitt's Spider and Fly 7; packed house. Wintennitz Concert co. 8; good house. His Nibs the Paron 20; John L. Sullivan 21; Humilal Williams 22; The Burglar 24.

WASHINGTON.—OPERA HOUSE (Horral Brothers, managers): Lincoln J. Carter's Tornado 5; big house. Carl A. Haswin and a strong co. presented The Silver King 10 to a highly pleased audience; good business. Fitz and Webster in A Breezy Time 18; A Clean Sweep 19. —ITEM: The Mirror is on sale at Horral Brothers' book store. The Christmas Number has arrived and is the finest holiday edition issued.

RICHMOND.—PHILLIP'S OPERA HOUSE (J. H. Dobbins, manager): Leavitt's Spider and Fly co. 7; good business. Al G. Field's Minstrels 11; large business. Robert Mantell in The Corsican Brothers 15. —GRAND OPERA HOUSE (Frank McGibney, manager): Pat Rooney Comedy co. 6; The Kid 7; Fitz and Webster in A Breezy Time 13; fair business. A Clean Sweep 19; Lewis Morrison in Faust 17; Black Pat 21.

COLUMBUS.—CRUM'S THEATRE (R. F. Gottschalk, manager): The Pulse of New York to good business 8; fair performance. Gracie Emmett is quite popular here. A Breezy Time 13; local talent by K. of P. lodge 18, 19; Killarney and the Rhine 25; The Burglar 1.

VINCENNES.—GREEN'S OPERA HOUSE (C. G. McCord, manager): Lincoln J. Carter's The Tornado co. to a fair house 6. Marie Wainwright, supported by a competent co., presented Daughters of Eve to a good and well-pleased house 10.

SOUTH BEND.—GOOD'S OPERA HOUSE (I. R. Toms, manager): The Corse Payton co. 3-4 to packed houses at popular prices. Bessie Houshull 10 in Playmates to a well-liked house. Anna Eva Fay, the spiritualist medium, 11, 12; Blacklisted 13. —OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): Passing Show 18.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): The Black Crook gave two excellent performances 4, 5 to big business. Lady Windermere's Fan 12; Katie Emmett 13; Prodigal Father 14, 15; Thomas Seabrooke 17. —GRAND OPERA HOUSE (William Foster, manager): Tom Sawyer 3-8, cancelled. The Dazzler 10, 11 opened to large

AT THE THEATRES.

Fifth Avenue.—Gismonda.

Drama in five acts by Victorien Sardou. Produced Dec. 11.

Gismonda	Fanny Davenport
Almerio	Melbourne MacDowell
Zaccaria Franco Acciaoli	Theodore Roberts
Bishop Sopron	Arthur Elliott
Gregoras Drakos	W. F. Doyle
Aquillo Acciaoli	Ida Frohawk
Stratella	Robert Cummings
Prince Jacques Laisignan	Lauren Ross
Duke Delle Carceri	Fred Hardy
Baron Guastimiani	George Sylvester
Count Leonora de Tocco	W. H. Tooker
Dom Bridas	George Conway
Basilades	Frank Tammill, Sr.
Mataxas	Ellis Rye
Simoneetti	Fred. M. Mayer
Francisco	Bijou
Thibbe	Mary E. Barker
Cypriella	May Standish
Lillian Burke	Lillian Burke
Danata	Agnes Maynard

We are told that the French critics pronounced *Gismonda* "a work of high literary merit, as well as of real dramatic power." As presented at the Fifth Avenue Theatre last Tuesday evening there can be no doubt that *Gismonda* possesses real dramatic power, but the translation of the text was so slipshod at times that the "literary merit" was not very strongly in evidence. But making due allowance for a commonplace English rendering, it is difficult to conceive how the French text can abound in literary merit.

As in *Fedora*, *Theodora*, *La Tosca*, and other Sardou plays of the feverish melodramatic order, the "literary merit" of the dialogue in *Gismonda* is of secondary consideration. Sardou's cleverness in developing the dramatic episodes of the plot into an absorbing and exciting climax is unsurpassed by any modern dramatist. There is no time for side issues in *Gismonda*. Every line of the dialogue serves to explain, to illustrate, or to intensify the action.

Sardou is unquestionably a master of technique. Every aspiring dramatist ought to study his methods of construction. But such plays as *Gismonda* and *La Tosca* will never be ranked as masterpieces of dramatic literature. They are essentially theatrical, and after serving their little hour upon the stage they are relegated to the rubbish heap of literary oblivion.

The scenes of the play are laid in Athens in 1451. *Gismonda* is the widow of Nerio, the last Italian Duke of Athens. She is acting as the Duchess Regent during the minority of her son, Francesco. At the opening of the piece *Zaccaria*, a cousin of Nerio, has just returned from Constantinople. He is a suitor for the hand of *Gismonda*, and as her six-year-old son, Francesco, stands between him and the dukedom, he conspires with Gregoras to drop the young Duke into the den of a tiger that has just been presented to the Duchess by the Sultan.

In maternal frenzy *Gismonda* swears upon the cross that she will wed the man who saves her child. Almerio, her chief falconer, leaps into the den, kills the tiger, and rescues the child. Then *Gismonda* regrets her vow, and sends an emissary to the Pope for absolution. The Pope refuses her request as Almerio is a faithful Catholic, and she is threatened with excommunication if she proves false to her oath upon the cross.

Meanwhile, Almerio has become a popular idol by exterminating a horde of Catalonian pirates on the coast of Greece, and is borne in triumph to the convent at Daphni, where the Duchess is awaiting the Pope's reply. The mob demand that *Gismonda* fulfill her vow, and Almerio, leaving his attendants outside, enters the convent alone, when the courtiers threaten to kill him. *Gismonda* saves his life by casting him into prison.

Subsequently she sends for Almerio, and attempts in vain to coerce him to release her from her vow. Then she offers him riches, titles and honors, but he declares that all he desires is her hand in marriage. Finally, on the intimation that she will become his paramour, he consents to release her publicly. Thereupon *Gismonda* bids Almerio go to his hut, and leave the door un-locked.

In the ensuing act it is evident that he has carried out her injunction, as she is seen emerging from his hut at daybreak. Incidentally, *Zaccaria* and Gregoras arrive on the scene, with the intention of killing Almerio. Gregoras finks at the last moment and runs away, leaving his axe behind him. Just as *Zaccaria* is about to carry out his murderous design, *Gismonda* seizes the axe and fells him to the ground.

The last act takes place at the Church of Santa Maria. After releasing *Gismonda* from her vow, Almerio is charged by Gregoras with having murdered *Zaccaria*. Rather than betray *Gismonda*, Almerio admits the charge, and is about to be led to execution, when *Gismonda*, touched by his loyalty, announces that it was she who slew *Zaccaria*, and, mastering her pride, asks Almerio to marry her.

Too much cannot be said in praise of the scenic excellence of the production. The scenes presented are the Acropolis by Joseph Clare, Cloister at Daphni by D. Frank Dodge, Palace of the Duchess by Richard Marston, Nymphs' Hill by Homer E. Emmens, and Church of Santa Maria by Ernest Albert. The costumes are also of a sumptuous order. They were made by Maurice Herrmann, who utilized to some extent the designs of the Paris production.

Fanny Davenport is an admirable actress, but the *feu sacré* of histrionic genius does not run riot in her *Gismonda*. And without dramatic inspiration the personation of the title-role is disappointing. Miss Davenport was at her best from an emotional standpoint in the tiger episode of the first act. But she failed to impart the requisite passion and fury to the murder scene of the fourth act. It will be readily understood that the touch of genius possessed by Sarah Bernhardt could alone raise this scene above the level of a conventional, melodramatic climax. Miss Davenport was enthusiastically applauded after this climax.

Melbourne MacDowell proved an imposing Almerio in point of physical proportions. He acted with virile power. Theodore Roberts was at times theatrical as *Zaccaria*.

Arthur Elliott gave a commendable portrayal of the Bishop, but his pronunciation was faulty, and he can scarcely be said to have availed himself of the full opportunity the part affords.

Most of the other roles were of a subordinate nature. They were entrusted to competent actors.

Daly's.—Love on Crutches.

Comedy in three acts, adapted from the German of Heinrich Stoltzer by Augustin Daly.

Annis Austin	Ada Rehan
Mrs. Eudoxia Quattles	Mrs. G. H. Gilbert
Margery Gwynn	Sybil Carlisle
Betty	Lila M. Lewis
Netty	Lena Brophy
Sidney Austin	Frank Worthing
Dr. Epenetus Quattles	James Lewis
Guy Roverly	Sidney Herbert
Mr. Bitteredge	Herbert Gresham
Podd	Gerald Maxwell
Bo's	George Wharnock

The revival of *Love on Crutches* at Daly's Theatre last Saturday evening was attended by a large audience of fashionable and distinguished people.

Ada Rehan scintillated in her familiar role of

Annis Austin, and again proved herself a comedienne of exceptional cleverness. James Lewis as Dr. Epenetus Quattles and Mrs. Gilbert as Mrs. Eudoxia Quattles evoked a great deal of laughter by their diverting marital encounters.

Sybil Carlisle personated Margery Gwynn with effective vivacity. Frank Worthing made his first appearance at Daly's Theatre on this occasion in the character of Sydney Austin. He possesses a good stage presence, and, apart from considerable nervousness in the first act, acquitted himself with telling results. His comedy work is racy and clean-cut, and he is an unquestionable acquisition to the company.

The Guy Roverly of Sidney Herbert verged on caricature. Herbert Gresham did a neat character bit as Mr. Bitteredge, an enterprising interviewer. The minor roles were capably done.

The scenic accessories are realistic and in excellent taste. In the forthcoming production of the Taming of the Shrew, Miss Rehan will appear as Katherine. The cast will also include Mrs. Gilbert, James Lewis, George Clarke, Herbert Gresham, Sybil Carlisle, and William Owen, the latter making his first appearance at Daly's as Christopher Sly.

St. James Hall.—Old Jed Prouty.

St. James Hall reopened last evening with Richard Golden in *Old Jed Prouty* under auspices which promise well for this hitherto unfortunate house.

There is hardly any play that has been seen here that so truly portrays the true spirit of rural New England life. All the characters are drawn with a delightful simplicity and with the homely combination of humor and pathos, that illustrate a truly interesting story.

There is a good deal of what might be called trivial humor in the play, but as the whole story is of a simple people, this fault is not considered.

Mr. Golden's impersonation of the old tavern-keeper is as amusing as ever. The character he presented is delightfully droll and sympathetic. Frank R. Jackson, Charles Carter, F. C. Wells, and William J. Gross as some of the representative citizens of Bucksport, gave clever impersonations of down-east villagers.

Katherine Kittleman was seen to advantage as Martha Giddens and Mrs. F. C. Wells made a sufficiently crusty housekeeper.

Annie Phillips, Lucille Leath, and Marion Strathmore played minor characters satisfactorily.

The scenery was characteristic and effective and the appointments appropriate.

The theatre was tastefully decorated with greens. From Mr. Golden's enthusiastic reception last night it would seem that Mr. MacGeachy has done wisely in bringing his star again before metropolitan audiences.

Lyceum.—The Amazons.

The revival of last season's success, *The Amazons*, drew a large audience to the Lyceum last evening, and Pinero's merry comedy was rendered with excellent spirit.

The cast, with the notable exception of Isabel Irving, was identical with that of last season.

Miss Irving was a charming Lady Noeline. In the first act she made a beautiful picture, and later appeared in knickerbockers to great advantage. She gave a delightful characterization of the part and was warmly welcomed.

Bessie Tyree repeated her hit as Thomasin, and Katherine Florence was a winning Wilhelmina.

Mrs. Walcot and Mrs. Whiffen were excellent. Herbert Kelcey, Fritz Williams, and Ferdinand Gottschalk extracted much humor from their respective parts, and Mr. Walcot was good, as usual.

The scenery was admirable.

The Amazons is only on for two weeks. On Dec. 31, Henry Arthur Jones' latest play, *The Case of Rebellious Susan*, will be produced.

Palmer's.—Esmeralda.

Mrs. Burnett and William Gillette's charming pastoral play, *Esmeralda*, was revived at Palmer's Theatre last night before a large and brilliant audience.

The piece seems to have lost none of its interest and to have exhausted none of its vitality in spite of the long run it had in this city several years ago. It is true that a new generation of playgoers has arisen since then.

Annie Russell, who was seen once more in her original part, was received with great enthusiasm and played the heroine with her old-time charm. The years which have sped by since her last appearance have dealt lightly with her.

C. J. Richman was earnest and convincing as Dave Hardy. The scene with Lydia Ann in the first act was capably done, and he struck the right key in his more tender scenes with Esmeralda.

E. M. Holland was excellent as Elbert Rogers, and E. J. Henley was good as Estabrook. Minnie Monk played Lydia Ann's part with spirit.

Virginia Harned appeared to good advantage as Nora Desmond, and Madeline Bouton made a pretty Kate. Reub. Fax was good as Jack Desmond.

American.—Virginia.

Wilson Barrett appeared as Virginia at the American Theatre last evening. He has many qualifications for the role, and, barring his lapses with a sing-song delivery, his personation was one of tragic and artistic merit. In the thrilling scene in which Virginia plunges a dagger into the heart of Virginia rather than sacrifice her honor to the lust of Appius Claudius, Mr. Barrett won enthusiastic applause from all parts of the house.

The Appius Claudius of Franklin McLeay was painfully overwrought. In fact, his efforts to convey dramatic intensity frequently bordered on burlesque.

Maud Jeffries proved a captivating Virginia, and her emotional work was of a commendable order.

Edward Irwin was effective as Iclius, and Ambrose Manning gave a vigorous portrayal of Dentatus.

The other members of the supporting cast were in the main competent and satisfactory.

People's.—In the Tenderloin.

The cravings of the most ardent admirers of lurid and sensational melodrama certainly could not complain when *In the Tenderloin* was presented at the People's Theatre last night.

Given a concoction with a real bunco steerer, a real dive keeper, a real green goods man and sundry crooks of greater and smaller degree and there you are! A convicted police captain was the only thing missing.

If life in the Nineteenth Precinct were half as bad in the palmiest days of that locality as it is depicted in this play, then it must have been a bad place indeed.

It is useless to attempt to dissect Mr. Price's most recent addition to "dramatic literature." Kidnapping, bunco steering, gambling and green goods selling are illustrated with a few such minor adjuncts as murder and arson.

The action takes place in and around upper Broadway—notably the Hoffman House, John Daly's, the Thirtieth Street Police Station, and last but not least the once famous Sans-Souci, now in picture presided over by its ex-proprietor, Tom Gould.

Another "actor" in the play is George Appo, the green goods "peacher."

Frederick Bryton imparts sufficient villainy and general all-round crookedness to his part of Jack Foissett to make it stand out even in such legitimately tough company. A word of praise should be given to Maud Edna Hall for her performance of Marion, a flower girl.

The Broadway promenaders in the neighborhood of the Hoffman House will not do as represented. These supers are evidently from the Bowery.

Niblo's.—The Side Show.

James B. Mackie's new play, *The Side Show*, was initially performed here at Niblo's on Monday night and attracted a large audience.

Of plot there is very little in *The Side Show*, but the piece answers as a vehicle for the display of Mr. Mackie's ability and the introduction of numerous specialties. The specialties, by the way, were in most cases clever and merited the applause accorded them.

Mr. Mackie, who is the star of the company, is very funny in his origination of Grimes, and caused a deal of amusement. Waldo Whipple was good as the tramp, Wear Walker, and danced himself into favor. Louise Sanford, as usual, proved clever and entertaining. The others of the female members of the cast sang well and danced gracefully.

Koster and Bial's.—Vaudeville.

There were two new features at Koster and Bial's last night. A new series of living pictures—the third—was presented, and they scored hits pronounced as those enjoyed by the former representations. Those deserving of special mention were "Christmas Eve," "La Source," "Sally in Our Alley," "Evening Prayer," "Rock of Ages," and "The Last Stand." The others were "Blind Man's Buff," "Dot Lettles German Band," "A Japanese Toilet," "The Wounded Drummer Boy," "Birth of a Naiad," "Salambo," "Love is Lighter than a Butterfly," "An Old Sinner," "Home, Sweet Home," "In Vino Veritas," "Morning," "Noon," and "Evening."

Paul Cinquevalli, the equilibrist and juggler, reappeared and was well received. The other vaudeville features are up to the usual high standard of this house.

Harlem Opera House.—A Back Number.

William Collier, well known as an exponent of farce-comedy, made his appearance in E. E. Kidder's new play, *A Back Number*, at the Harlem Opera House, last night, and by his droll humor won instant favor.

The plot involves a simple, pretty love story, hinging on the misfortune of the village school-master, who loves the pretty village belle, but who believes her in love with an artist from the city. In the dual role of Ben Bennett the school-master and his genial ne'er-do-well brother, Shiftless Ike, who is too fond of the brimning bowl, Mr. Collier brings all his original method to bear, and plays with a quaint humor that is irresistible. His company includes many well-known players, and gives him good support. Next week, William Hoey in *The Flams*.

Tony Pastor's.—Variety.

Among the newcomers at Pastor's on Monday night was Kitty Nolan, a sweet-voiced singer of Irish ballads. Her songs were roundly applauded, and this, her first appearance in America, may be termed a success.

The others in the bill were: The Irish Monarchs, in a knockabout act; Madge Ellis and Imogene Comer, in popular and descriptive songs; O'Brien Brothers, acrobats; Dixon, Bower and Dixon, a trio of comics; Edward and Josie Evans, as juvenile impersonators; Kaye and Henry in a character sketch, and the only Tony himself. The holiday season seems to increase rather than diminish the size of the audiences at Pastor's.

Columbus Theatre.—Special Delivery.

Special Delivery, a new play by D. H. Scully, was given its initial production in New York at the Columbus Theatre last night. The plot deals with the adventures of a young postman falsely accused and arrested.

The scenes are laid in New York, the arrest taking place in the General Post Office. Ralph Stuart as the hero, and Alma Aiken Matthews as his sweetheart, Agnes Howard, gave a spirited performance.

The view of the Harlem Bridge by moonlight was loudly applauded.

Grand.—The Road to Ruin.

A large audience, which displayed an unusual amount of genuine interest, greeted Mrs. John Drew last night in Holcroft's comedy, *The Road to Ruin*, at the Grand Opera House. Despite her seventy odd years, Mrs. Drew illustrated the part of the Widow Warren with spirit, and performed the dance at the close of the second act with a grace and sprightliness that brought down the house.

Mr. and Mrs. Sidney Drew ably supported the star, and others in the company whose work was noticeably good were Al Harris as Silky, and Neil Warner as Dornton.

Jacobs'.—McKenna's Flirtation.

McKenna's Flirtation moved over to the East-side on Monday night, and pleased a good audience at Jacobs', where it will fill the week.

At Other Houses.

Rose Coghlan will continue in *Nemesis* at the Star until Thursday, when she will revive *London Assurance*. Next week she will be seen in *Diplomacy*, *London Assurance*, and *Forget-Me-Not*.

The Brownies has proved a strong attraction at the Fourteenth Street Theatre.

The Toy Fair in Old Nuremberg, with its three continuous stage performances, is being well patronized at the Madison Square Garden.

Too Much Johnson has started upon its second month at the Standard.

The Masqueraders are drawing crowded houses at the Empire.

Rob Roy is turning people away from the Herald Square at every performance.

The Cotton King continues its melodramatic reign at the Academy of Music.

Prince Ananias is retained as the operatic attraction of the Bostonians at the Broadway.

This is the last week of Old Hoss Bill Hoey in *The Flams* at the Bijou.

Notoriety has entered upon its second week at Harrigan's.

Little Christopher will reach its hundredth

performance on Dec. 31, when costly souvenirs are announced for distribution.

BROOKLYN THEATRES.

Academy.—Othello.

Abbey, Schoeffel and Grau's Grand Opera company from the Metropolitan Opera House presented Verdi's *Othello* to a large and enthusiastic audience on Thursday evening, Dec. 13. The leading roles were in the hands of Mme. Nordica, M. Maurel, and Signor Tamagno. The opera was splendidly staged, and was sung and acted to the perfect satisfaction of every one. M. Maurel created a sensation with his stirring performance of Iago. It is the intention of the managers to give an opera once every two weeks during the season, and judging from the large attendance, the season will prove a big success.

Park.—Arms and the Man.

Richard Mansfield began a week's engagement on Monday evening, appearing to great advantage in his new play, *Arms and the Man*. The strange adventures of the caramel-eating warrior were hugely enjoyed by a large audience. Beatrice Cameron rendered valuable assistance to Mr. Mansfield, and their scenes went with great spirit; the rest of the cast were excellent. During the week Mr. Mansfield will present Napoleon Bonaparte, Beau Brummel, A Parisian Romance, and Dr. Jekyll and Mr. Hyde.

Columbia.—Captain Lettarblair.

E. H. Southern began the second and last week of his engagement on Monday night, presenting his last season's success, *Captain Lettarblair*. As the dashing Irish captain, Mr. Southern won the hearts of everyone, and many of the bright lines in the play were received with great applause. Grace Kimball was pretty and effective as Fanny, and Messrs. Buckstone, Flockton, Sternroyd, and Selten did good work. On Thursday evening Mr. Southern will revive Lord Chumley and will play it till the end of the week. Next week, Lillian Russell.

Amphion.—The Lost Paradise.

William Morris, who assumes the stellar part of Reuben Warner in *The Lost Paradise*, was accorded a very warm welcome by a large audience last night. The support was adequate, Frances Gault as Miss Knowlton, Geo. B. Bell, as the father of the heroine, and Etta Hawkins in her original character of Cinders being notable. Hardie Kirkland, Carrie Strong, Nadine Winston, and Maurice Freeman were acceptable. Next week, De Wolf Hopper in *Dr. Syntax*.

Notes.

Shaft No. 2 began its second week at the Grand Opera House on Monday night.

Madame and Augustin Neuville are at the Bijou in *The Boy Tramp*.

Charles L. Davis is this week at the Star.

J. W. Kelly and company are at Hyde and Behman's.

The entertainment at Colonel Sinn's Park Theatre on Friday afternoon for the benefit of the Brooklyn Christmas Tree Society was quite a success. General Horatio C. King made a speech in which he paid a glowing tribute to the Messrs. Sinn for their generosity in donating their pretty playhouse on this and many similar occasions. D. W. Robertson managed the affair.

Fabio Romani is at the Empire this week.

At the Gaiety S. T. Morris' educated ponies, Redding and Stanton, the Wilmot Duo, Fox and Ward, Capitola Forrest, La Rose Brothers, Thorne and Carleton, McBride and Goodrich, Dolan and Lenhar, and J. H. Burton are performing.

AMONG THE DRAMATISTS.

W. O. Johnson has written a comedy in three acts, entitled *Vassar*.

Brian S. Young, a grandson of Brigham Young, has dramatized Hall Caine's novel, "The Manxman."

William Carter, a lawyer of Defiance, O., has written a libretto for an opera based upon the stirring scenes that occurred during the period of 1773-76 in American Colonial history. A Philadelphia composer is setting it to music. The librettist, it is said, has endeavored to treat the subject in a broad manner, and has therefore paid more attention to the spirit and significance of the event than to the glorification of the heroic leaders of the Revolution.

Edward Jakobowski is writing a musical comedy, entitled *The Bath of Venus*, with Joseph Herbert, a one-act opéra for which J. Cheever Goodwin will furnish the book, and which will soon be produced at the Casino.

Men and Money is the title of a four-act melodrama by Duncan B. Harrison, which may be produced next Spring. The piece is said to contain a big sensational effect which has been patented by Mr. Harrison.

While *The Girl I Left Behind Me* was in rehearsal for its original production at the Empire, Charles Frohman signed a contract with Franklin Fyles to write another romantic American drama. Mr. Fyles was slow and irregular in his work, other interests making demands on his time, but it has at length been completed and delivered. It will now have to wait its turn for production until after *The Masqueraders* has finished its run and the new comedy by Bronson Howard has had its run.

A new comedy by Gerhart Hauptmann will be produced in Berlin shortly. Carl and Theodor Rosenfeld have secured the piece for America.

A piece by Charles Barnard called *The Tallest Tree in Town* will be produced at the Berkeley Lyceum next Friday morning at 11 A. M. A curious feature of the production will be that the characters, which are all boys, will be played by boys. The boys, in fact, will play themselves.

John D. Craig and May Young, of Augustin Daly's company, were married in London on March 17. The fact was not known to the members of the company until recently. Mrs. Craig has retired from the company, under Mr. Daly's rule that forbids a man and wife playing in the same company.

The Kendals will appear in this city on Christmas Eve in *Lady Clancarty*.

Lucy Daly, of *The Passing Show*, has received much attention from the press on the Western tour.

The Southern papers continue to speak highly of the work of James Young.

UNDER THE BLACK FLAG.

The Moorhead, Dak., Dramatic Club recently had Charles's Aunt in rehearsal. The play had been secured from a Chicago piratical agency. Charles Frohman was informed of a proposed production, and threatened to prosecute the pirates concerned, when it was withdrawn.

THE FOREIGN STAGE.

A PLAY LIKE THE MASQUERADERS.

LONDON, Dec. 4.

At the Prince of Wales's Theatre last Friday a society play in three acts by Edward Collins and Richard Saunders, entitled *Ashes*, was produced at a special matinee. The piece, which is curiously like *The Masqueraders* in plot, met with some success. The theme is not particularly agreeable, but there are several effective situations and the plot is told in a direct and interesting fashion. The dialogue, too, has considerable merit.

A STRONG PLOT.

The scene opens in the drawing-room at Everitt Towers, the seat of Sir Everitt Kerr, and after some backbiting persiflage, chiefly carried on by an elderly scandal-monger, Mrs. Ponsonby, and by an omniscient young gentleman, Frank Fairfax, we learn from the latter that their host's wife, Lady Constance, owns for "pet dog" another member of the house party, Reginald Denning. Matters, however, have gone further than Fairfax thinks, a woman just past her prime, is absorbed in her passion for Denning and she becomes alarmed at the attentions which her lover begins to pay to her husband's niece, Muriel. Denning, being questioned, denies there is anything between him and the girl but a love scene in which Muriel implores Denning not to go away as he proposes to do, is overheard by Lady Constance. Furious with jealousy, and enraged at being deceived, she resolves to take revenge upon her betrayer, and thus she informs her unsuspecting husband that Denning has offered her the most outrageous insult a man can offer a woman. Sir Everitt, a man of forty odd, is a moral coward, and afraid of scandal. However, he shows no signs of weakness, and the curtain falls upon his telling Lady Constance sternly that Denning shall not annoy her again.

A ball takes place at the Towers that evening and the dancers keep passing through the ante-room. Lady Constance, fearing the consequences of the partial disclosures, comes down to the ball-room where, after bursting with a fit of passion when Muriel, in maidenly fashion, confesses her love, the distressed woman beseeches Denning to go before it is too late. But he refuses. Soon Sir Everitt comes face to face with him, and proposes a way of settling the matter without scandal. He proposes that they both play dice, the loser to commit suicide at the expiration of a year.

LIKE THE CARD SCENE IN JONES' PLAY.

All the party enter as the two men are starting their deadly game. The first casting gives Denning five to Sir Everitt's four, but the numbers are reversed at the second throw, and the seducer of Lady Constance murmurs that he has lost indeed.

The above act is very strong and there is one of equal strength in the next act which takes place in Denning's Chambers. His time is up and he is about to die. His room is full of friends, but he tells them they must all leave as he has an appointment exactly at 12 o'clock. The men think he is depressed because of money matters and offer to help him. Finally the doomed man is left alone. He throws open the windows to take a last look at London. Next he pours the contents of a phial into a wineglass. As he is about to drink, Lady Constance enters, and exclaims she is free. She has killed her husband and has come to ask Denning to take her away. The horrified man says it is impossible. With this Lady Constance snatches up the glass, drinks, and falls dead. The clock outside strikes twelve.

The piece was well played, a number of well-known actors being in the cast. The two authors were called before the curtain.

A NEW PLAY BY A NEW AUTHOR.

The Wife of Dives, the new play at the Opera Comique, is by a new playwright, and possesses unusual merit. There is an ease in the way the characters are handled, a fluency in the dialogue which betrays in the author intuitive stagecraft.

THE WIFE OF DIVES.

Mr. Van Ducat is a money-lender who has married a beautiful woman with a tainted reputation. Between her and Darryl Dreighton there have been certain love passages; but the young man, who has a certain respect for the seventh commandment, has "broken it off," and has betrothed himself to a society skirt-dancer named Cecily Allardye, a protégée of Mrs. Van Ducat's. The usurer's male guests are persons who owe money to him and who endure his acquaintance on condition of being allowed to insult him when they please. The society skirt-dancer, indeed, is the only pure and honest spirit at the Surrey House. Van Ducat tries to corrupt her, but fails. Dreighton is a gambler, and is in dire want of £4,000. Cecily and Mrs. Van Ducat talk over her difficulties, and finally the financier's wife offers to sell a valuable diamond necklace so that Dreighton's honor may be saved. Cecily, it is arranged, shall go to London, dispose of the jewels, and take the proceeds to Darryl. Mrs. Van Ducat then makes warm love to Dreighton, and succeeds in overcoming his seventh commandment scruples.

Unluckily Cecily takes the necklace to the very jewellers where Van Ducat bought it. The suspicions of the firm are aroused, and although they buy the jewels, they communicate with the financier, giving a description of Cecily. But Dreighton has now come into a fortune, and needs no help. Having satiated his craving for Mrs. Van Ducat, he leaves her for good, so when Cecily is accused of stealing the diamonds, Mrs. Van Ducat remains silent.

In the last act the distracted and deserted woman finds that, instead of turning from Cecily in scorn, Dreighton looks upon what he believes to be her crime to be a heroic deed, and loves her more than ever for it. So, after writing a confession, the "Wife of Dives" shoots herself.

W. B. S.

NOTES FROM ITALY.

ROME, Nov. 20.

Luigi Chiostrì, one of the greatest violinists of modern Italy, is lost to Art, all on account of a dish of tainted fish, which poisoned him, his wife, son, and servant. Chiostrì belonged to the Piedmontese school, created by Viotti, and from which sprang the French and Belgian, to which we owe Vieuxtemps. Italy gave three great violin schools to art—Corbelli, Roman; Tortini, Padua; and Viotti, Piedmontese. Poor Chiostrì was still a young man, but he had vanquished the chief obstacles on his road to fame when only fifteen years of age. Since then he formed part of the celebrated Becker Quartette, which is known in almost all the great cities of Europe. He was an enthusiast for classic music, a note of which he never sacrificed for the applause of a clap-trap effect. He and his instrument may be said to have formed one soul. Chiostrì had a style all his own, and his instrument seemed to understand this, for it never failed him in rendering what he intended it to say, or sing. In pas-

sionate expression, as in quick time, Chiostrì had not his equal in any country in the world. In Haydn, Mozart, Beethoven he was simply perfect. He also composed himself, and has left about twenty-five or twenty-six pieces behind him.

MERRY WIVES OF WINDSOR.

Nicolai's *Merry Wives of Windsor* (written over forty years ago) has been given in Florence, and with wonderful success. Of course, the music is totally different from Verdi's *Falstaff*, but the libretto is much the same. There is Mrs. Ford's letter, for instance, and the finale in the forest, etc.

When Nicolai wrote the *Merry Wives of Windsor*, Verdi was already celebrated for his *Lombardi*, *Ernani*, *Foscari*, *Attila*, *Macbeth*, and other operas, most of which found detractors by the lovers of the old school, to which Nicolai then belonged. Now, however, the name of Nicolai is remembered by only the very few, whereas the name of Verdi soars above all other Italian composers of this century.

Nicolai, notwithstanding his Italian name, was born in Koenigsberg, in the year 1800, but he came to Italy to study, and lived most of the time in Rome. His *Henry II.* was written in Trieste, and *The Templar in Milan*, where it was produced in 1846. Some of the pieces of *The Templar* are still given to students to learn.

The *Merry Wives of Windsor* was given in 1848 in Berlin. Two years afterward Nicolai died, in the flower of his age and glory.

Nicolai was to have composed the music to the libretto of *Nabucco*, which Verdi afterwards put to music so sublimely.

The *Merry Wives of Windsor* requires artists, which are very difficult to find in these days. For very few now know how to sing in the true Italian school of Nicolai's day—nevertheless, the music is so bright and taking, that several of the pieces were encored at the recent revival of the opera. The duet between the two wives and the trio, which begins the last act—are worthy to be studied by young professionals.

OPERA REVIVALS.

In Rome there have been revivals of two of Rossini's operas, *Cenarotola*, and the *Italiana in Algeri*. The latter has proved a wonderful success. It has had the same honors as if it had been a new opera—so fresh and gay is the music. Here again, however, our modern artists lack the *finesse*, and the elasticity required to give full justice to Rossini's music. What would this music be with a Patti, Calvé or Nevada in the title role.

SUCCESS OF THE DOLL'S FAIRY.

The great success in Rome at the present moment is the ballet of *The Doll's Fairy*, imitated from the German.

The curtain rises on a toy shop. On each side one sees rows of dolls—dark and fair of hair.

An English family enters to buy a doll. The shopkeeper shows the dolls, which dance, curtsy, cry "Mamma," "Papa," etc.—all of which dolls are lovely and real little children.

Then the fairy appears amid a cloud of golden stars, and all the dolls dance, and form figures round her, amid the most frantic enthusiasm of the public.

This ballet was first given in the salons of the Princess Metternich in Vienna, and two years ago, it was given in the aristocratic salons of the German ambassador in Rome, with the *fleur* of our aristocracy acting as the dolls, etc.

VERDI WILL NOT WRITE AGAIN.

Returning to musical matters, Verdi has firmly declared that he will never write another opera. He would have liked to have written a *Romeo and Juliet* or a *King Lear*, but he says that the material part of the work would be too much for him at his age. "It is finished for me," he says, "quite finished. I wrote my last note in *Falstaff*. I shall not do anything else. Rest is all that is left to me."

This reminds me of the age when other great musical composers died: Auber was eighty-nine; Haydn, seventy-seven; Rossini, seventy-six; Gounod, seventy-five; Meyerbeer and Wagner, seventy; Halevy, sixty-two; Boildieu, fifty-nine; Beethoven, fifty-seven; Donizetti, fifty-one; Weber, forty; Mendelssohn, thirty-eight; Bizet, thirty-seven; Mozart, thirty-five; and Bellini, thirty-three.

SOME PRIZE PLAYS.

Every year in Italy the government awards a certain number of prizes to a certain number of plays. This is to encourage Italian dramatic literature. This year prizes have been awarded to Giacosa's *The Rights of the Soul*, in one act; Traversi's *Danza Macabea*, in four acts; Civetta, in three acts, by the same author; and *Masks*, by Bracco, in one act.

I related the plot of these plays when they were first produced.

The Rights of the Soul mean that a wife has the right to love in secret if she remains otherwise faithful to her husband.

The Danza Macabea treats of the late bank scandals, by which a princely family was ruined. The usual equivocal love story is mixed up with the plot.

Civetta (the flirt) is more of a *Messalina* than a coquette.

Maschere (Masks) is another plot, dealing with adultery, but the wife kills herself (before the play begins) and the husband assumes a mask in the presence of his rival, for the sake of his child.

Italian playwrights are to be pitied. They only know one kind of society, dramatic enough to form a play, and on that they must write, or not write at all—or go back to the middle ages, like Giacosa, in his *Game of Chess*, and *Triumph of Love*, which are as ideal as they are poetic.

Gallina is also an idealistic writer, but he writes mostly in Venetian dialect.

We are promised a novelty from Marengo's pen. He also is an idealist. His plays are chiefly bucolics.

Verga's *Lupa* is expected in Turin during this month. If it be all that Duse says of it, it will be a triumph. Let us hope it will. S. P. Q. R.

NOTES FROM ABROAD.

The French Society of Dramatic Authors have decided that there is no ground for Mlle. Rous-sill's charge of plagiarism against Sardou, and so the case is closed.

Jane Hading will leave the Français shortly to join the Gymnase company in which she will be starred. She is to receive \$2,500 per month.

The Stage is the curious title of a play to be produced in London next year. The piece, it is said, will "lay bare the inner workings and sacrifices of a star actress."

The last weeks of *A Gaiety Girl* are announced at Daly's Theatre, London.

Sarah Bernhardt is a candidate for the Cross of the Legion of Honor, and there is a probability that she will get it.

Arthur Bourlier has been engaged by Mr. Hare for the next production at the London Garrick.

The *Eva* announces that Daniel Frohman has secured the version of *The Prisoner of Zenda* for

Mr. Sothern. It is a dramatization of Anthony Hope's novel by Edward Rose.

T. Gorton, a director of the London Pavilion, the Tivoli and the Oxford, died recently in London.

According to the Official Receiver, Robert Buchanan's failure has been brought about by "rash and hazardous speculation, gambling, and unjustifiable extravagance in living," for which his punishment is not severe, considering that should his income not exceed £200 a year his creditors get nothing; while if it be exceeded, half the surplus is to go towards paying his debts until the insolvent has paid as much as 7s. 6d. in the £1. Mr. Buchanan, by the way, is said to be the recipient of a Civil List pension to the tune of £100 per annum.

Mr. and Mrs. Beerbohm Tree's American company will include Lily Hanbury, Henry Neville, Lionel Brough, C. M. Hallard, Herbert Ross, and J. Nutcombe Gould.

A copyright performance of *The Mahdi*, a new drama by Hall Caine, was produced at the Haymarket, London, on Dec. 3.

The proprietors of London music halls are making a united effort to get the licensing powers out of the hands of the County Council. A parliamentary bill to this effect will be introduced next session by Sir Blundell Maple.

A writer in the London *Entertainer*, speaking of Yvette Guilbert, says: "The lady's method of expression is most potent, as is made obvious by the fact that she employs only one costume during the whole of her experiments. Those of our native singers who are compelled to turn cat-herine-wheels, negotiate 'spits' and other acrobatic dainties, to gild the pills they submit, should make a point of noting how Mlle. Guilbert makes her effects. The secret of the singer's success is due to the absence of anything like effort in her method. She doesn't romp about the stage or give way to violence in any shape; her singing is not supplemented by horn-pipe nor with any great amount of gesture—though what there is of the latter is of a convincing nature that wins hands down—yet this artist—who could, for the matter of that, sing the whole of her five songs in a sentry-box—earns a weekly salary that may be said to be prodigious."

Mirette was a failure at the London Savoy Theatre, and has been withdrawn.

In the *Daily Telegraph*, Clement Scott states that "several of the most artistic managers in London threaten to put into force the ridiculous Act of George II., by which every sketch at County Council and non-Lord Chamberlain theatres, every ballet with a story, and every entertainment with a suggestion of drama contained in it is illegal."

The New Boy, which proved a failure on the continent, seems to be holding its own in London.

A World of Trouble is the title of a new three-act comedy by Harry and Edward Paulton which was produced at Birmingham recently.

The London Pavilion, entirely rebuilt and decorated, will be reopened on Boxing Day.

According to an Italian exchange, Verdi has just made his will: "He dedicates his fortune, valued at something over 10,000,000fr., to the carrying out of a noble scheme. After mentioning that he has no child of his own, and that he sees no reason why he should enrich distant relatives, he expresses his desire that his wealth shall benefit those who have helped him to make it, namely, musicians and lyric artists. He has decided, accordingly, to build upon his own property and endow a superb palace, capable of holding 200 persons of both sexes, to be used as a home for Italian singers and musicians who may find themselves without means at the close of their career. Every possible comfort is to be provided, not omitting fifty pianos and a proportionate number of organs. The designs for the building are already in a forward state, and the composer even hopes that it may be completed before his death."

A cable announces the production at the Savoy Theatre, London, of Sir Arthur Sullivan's and F. C. Burnand's new comic opera *The Chieftain*. The action is laid in Spain, chiefly among a band of brigands, into whose hands British tourists fall. Sir Arthur Sullivan's Spanish musical effects are said to be delightful. The book is said to be rather thin."

TWO COLONELS.

William Richard Goodall's play, *Two Colonels*, will be produced at the Academy of Music, Washington, next Monday night.

The piece is not a military drama, as might be inferred from its title. The two colonels once carried arms in the civil war—one from Vermont, the other from Virginia—but at the time the play begins they have settled down to peaceful citizenship, and the young folks around them, far from desiring secession, are planning a lifelong union. The daughter of the South, in fact, is bent on winning the stalwart Northern boy, even if their respective fathers did disagree some thirty years before.

The first scene opens at the Vermont home of John Whittaker, who is more of a Josh Whitcomb now than a soldier, but he remembers the war and often tells the story of how one night when on picket duty, he swapped some coffee for tobacco with Andrew Sloane, the rebel who stood on guard across the line. In due time the two men became colonels, and the tobacco incident led to a more important circumstance, which established a bond of brotherly love which sectionalism could not weaken.

The Virginian has a mission to execute which takes him to the Vermont homestead, and the two old veterans talk over old times. Colonel Sloane and his niece, Clara Thornton, stay three weeks at the Northern farm. On the day of their departure John Whittaker's son, Ralph, is accused of misappropriating some bonds with which, as cashier of the country bank, he has been entrusted. The Northern colonel drives his son from the house, telling him not to return until he can prove his innocence.

Colonel Sloane remonstrates with his old Northern friend, and the two men quarrel. The guests leave the house in anger.

A year passes. Clara Thornton is wooed by Herbert Knowlton, and Tottie, Colonel Sloane's daughter, is setting her cap at Ralph Whittaker. Clara, however, has another admirer, Stephen Benton, son of the Vermont banker. He is jealous and passionate, and commits an indiscretion, for which he is chastised. It is then discovered that it was he who stole the bonds, and Ralph Whittaker's innocence is proved.

Of course, the drama ends with marriage bells. The Northern folks come down South and see how Colonel Sloane worked out the happy denouement.

The company includes Frank Mordaunt, David Steele, Walter Thomas, Henry Godden, George Gaston, Frank Rolleston, Thomas J. Jackson, W. R. Goodall, Jr., Edith Crane, George Welles, Joseph Crowell, Lois Clark, Fanny Gonzalez, and others. The scenery is all new and is said to be very picturesque.

HIGH CLASS VAUDEVILLE.

Herrmann the Great announces a high class vaudeville organization for the season of 1905-06, comprising the best American and European talent, which will be known as Herrmann's Gigantic Vaudeville Organization. The title has been duly copyrighted. It will be in line with his Trans-Atlantic Vaudeville of four years ago, which proved so successful. Prof. Herrmann is now engaging his people, and as he is very sanguine that vaudeville of exceptional merit will meet with the encouragement and patronage of the amusement-loving public, he will spare no expense to make his organization superior to any ever placed on the road. He will play only first-class theatres, with which he is prepared to book the attraction.

MATTERS OF FACT.

Maud Munroe will join the Chauncey Olcott company on Dec. 24, playing *Kate*. Lottie Lynne closed with the Olcott company on Dec. 19.

Kittie Hill has been engaged for the Prince Protem company.

Addie Cora Reed, prima donna soprano, after a long rest, wishes to return to the stage in this city. She may be addressed at 125 West Thirty-sixth Street.

Frank M. Gibbons and Frank Alexander severed their connection with Tony Farrell's company at Alton, Ill., on Saturday night.

The new Steinberg Grand Opera House at Traverse City, Mich., which has been completed, was opened last Tuesday evening by Walker Whiteside in *Hamlet* to a full house. The opening was at advanced prices. The following night Mr. Whiteside gave *Richieu* to a large audience. Julius Steinberg is the proprietor and manager of the new theatre, which is a model house in every respect.

Alma Chester, leading lady with the Maude Hillman company, is doing remarkably good work this season. Arthur Robbins, who may be addressed in care of this office, is at liberty.

Cordie Davega, who did some clever work with M. B. Curtis in *Sam'l of Rosen* this season, and who scored a hit in the soubrette role in *A Flag of Truce* last season, is disengaged, owing to the closing of Mr. Curtis' season.

The "White" Orchestra, directed by Nellie B. Chandler, and comprising ten lady soloists, invite offers for concert engagements. They have several weeks in January open. Miss Chandler may be addressed at 113 Paine Street, Worcester, Mass.

Edwin A. Lee wishes to negotiate with managers for seasons '95-96. He is seen to advantage in leading or character parts. A good picture and sketch of Mr. Lee were published in our Christmas issue.

Raleigh is said to be the best town theatrically in North Carolina. Manager Meares, of the Academy of Music, of this place, wants a number of the better class of attractions.

The Fifteenth Street Theatre, Omaha, Neb., having been destroyed by fire, L. M. Crawford has leased the Empire Theatre, where all dates booked for the former house will be filled for the next three months. Negotiations for a new theatre on the site of the one destroyed have been closed. It is said that the new house will be the handsomest theatre in the West.

Professionals visiting Philadelphia are invited to call upon Mrs. L. Sheuer at 924 and 926 South Street, who has a full line of magnificent street and evening dresses and suits—which can be had at very moderate prices.

Meade and Magen's theatre at North Adams, Mass., the Columbia Opera House, has been favored with good business this season. Two attractions are played each week, and only the best.

The Drake Opera House at Elizabeth, N. J., will change hands Jan. 1, 1905, William M. Drake, manager of the Liberty Hall last season, having leased that theatre from that date.

Beatrice Cole, a toe dancer, is at liberty. Her manager, Mlle. Helene, may be addressed at 26 West Twenty-seventh Street.

The weeks of Jan. 29 and Feb. 4 are open at Coates Opera House, Kansas City, Mo., to good attractions.

The management of the Grand Opera House at Ashland, Wis., has changed hands, John Mies being the new manager. The Grand is the only theatre in Ashland, which has a population of 15,000.

Manager C. C. Sank has Christmas and New Year's open at the Piqua Opera House, Piqua, O. Managers of strong attractions should wire at once.

Two plays, *The Tramp Millionaire* and *The Midnight Express* are offered to enterprising managers by the author, William L. Hummel, 200 Lower Second Street, Evansville, Ind.

James B. Gentry, the clever character and comedy actor, invites offers for the rest of the season from reputable attractions.

James McNeils, manager of the Hastings Opera House, Hastings, Pa., wants to hear from good attractions for his town, which he characterizes as a "humming show town."

Walter Howe, who was a member of Arthur Lewis' company playing *The Idler* is at liberty for leading business.

Smith O'Brien, for the past seven years the star of *The Ivy Leaf*, is no longer with that attraction, and is now at liberty to negotiate with responsible managers. His seven years' continuous engagement is sufficient proof of his ability. He may be addressed in care of this office.

Vivian Bernard has made a pronounced hit in the part of Melancholy Mary with Edward Harrigan's company in *Notoriety*, the entire press in New York being unanimously of the same opinion.

"M. S." care this office, will assume management or invest capital in a strong melodrama.

Melville Stewart, leading man of Fanny Rice's company, sang with much success the ballad, "Thou Hast a Heart I Know," during Mies' engagement at the Bijou Theatre. Mr. Stewart has been engaged to sing Columbus in 1902 next season.

Manager Charles A. Feinler has the three nights, including New Year's day, open at the Grand Opera House, Wheeling, W. Va.

The original Two Johns, J. C. Stewart and John Hart, have reunited after a separation of seven years and now head a strong company in their old success, *Two Johns*. The comedy played to over \$300 at Baltimore last week. F. Coonan is managing the attraction.

L. Goldsmith, Jr., the theatrical trunk manufacturer of 717 Sixth Avenue, advertises in another column, a special sale of cheap trunks especially adapted to professional use.

C. O. Rodgers is at liberty as business manager or advance. Mr. Rodgers was connected with the Minnie Palmer company and other prominent attractions.

New Year's Day and other dates in January are open at the Bennington Opera House, Bennington, Vt.

IN A CLASSIC REPERTOIRE.

Charles B. Hanford, Elihu R. R. Spencer, and Nora O'Brien will appear next season in Virginia, *The Merchant of Venice*, *Othello*, *Romeo and Juliet*, *Damon and Pythias*, *Venice Preserved*, and *Julius Caesar*, supported by a good company. They will use the Booth-Barrett scenery for *Julius Caesar*, and new scenery for the other plays.

DATES AHEAD.

[Received too late for classification.]

A BREVET TIME (Fitz and Webster): Centralia, Ill., Dec. 18, Vandalia 19, Mattoon 20, Pana 21, Springfield 22, Alton 23, Taylorville 24, Decatur 25, Pekin 26, Streator 27, Princeton 28, Geneseo 29, Davenport, Ia., 30.

ALABAMA, JR. (David Henderson, mgr.): San Francisco, Cal., Dec. 17-22.

BUFF COMEDY (George H. Babl, mgr.): Amesbury, Mass., Dec. 17-22, Salem 23, Portsmouth, N. H., 31-Jan. 5.

BUNCH OF KEYS (Gus Butner, mgr.): Joplin, Mo., Dec. 19, Springfield 20, Alton, Ill., 21, Peoria 23, Brazil, Ind., 26, Indianapolis 27-29.

FAUST (Morrison's): Western: E. J. Abram, mgr.: New Castle, Ind., Dec. 18, Fort Wayne 19, South Bend 20, Logansport 21, Kokomo 22, Frankfort 24, Terre Haute 25, Danville 26, Jacksonville 27, Decatur, Ill., 28, Peoria 29, Galesburg 31.

FAUST (Leacock's): Waverly, N. Y., Dec. 18, Geneva 19, Palmyra 20, Newark 21, Lyons 22, Baldwinville 23, Oneida 25, Watertown 26.

HOT TAMALES (Conroy and Fox): Appleton, Wis., Dec. 18, Oshkosh 19, Fond du Lac 20, Racine 21, Kenosha 22, Battle Creek, Mich., 23, Bay City 25, East Saginaw 26, Flint 27, Fort Wayne, Ind., 29.

POLICE PATROL (William White, mgr.): Montreal, P. Q., Dec. 17-22, Lawrence, Mass., 25, Plymouth 26, Woonsocket, R. I., 27, Newport 28, New Bedford 29.

SLAVES OF GOLD (William Fennessy, mgr.): Louisville, Ky., Dec. 23-29.

TEMPTATION OF MONEY (Boyer and Hardy, mgrs.): Davenport, Ia., Dec. 23, Moline, Ill., 24, Cedar Rapids, Ia., 25, Dubuque 26, Elgin, Ill., 27, Benton Harbor, Mich., 28, Elkhart, Ind., 29.

THE PASSING SWORD (Abram and Roberts, mgrs.): Elizabeth, N. J., Dec. 23, Tronton 25, Binghamton, N. Y., 26, Troy 27, Schenectady 28, Poughkeepsie 29.

TWO JOHNS (F. Coonan, mgr.): Bridgeport, Conn., Dec. 18, 19, Meriden 20, Waterbury 21, Birmingham 22, Hartford 23.

CORRESPONDENCE.

(CONTINUED FROM PAGE 5.)

Walters in Side Tracked 15; Host's Bunch of Keys 18; Lady Windermere's Fan 21; Fast Mail 27.

WINFIELD.—GRAND OPERA HOUSE (T. R. Myers, manager): Gustave Frohman's Jane (Western) 3; small audience.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (C. E. Davis, manager): A Summer Blizzard 9; crowded house. Jane 12; The Volunteer 13.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (J. D. Bowersock, manager): A Summer Blizzard 8; fair business. Jane 10; good business; regular prices.

WICHITA.—CRAWFORD'S OPERA HOUSE (George N. Bowen, manager): House dark week ending 8.

NEWTON.—RAGSDALE OPERA HOUSE (W. I. Puett, manager): A large and fashionable audience witnessed Jane 5, with Mamie Johnson in the title role.

GREAT BEND.—GRAND OPERA HOUSE (Captain Lewis, manager): Charity concert, by home talent, 3; full house; well pleased audience; receipts, \$100. Miss Edna Ford, an accomplished vocalist from Kansas City, rendered selections during the evening which were highly appreciated by the audience.

CHANUTE.—OPERA HOUSE (G. W. Williams, manager): Julie Walters' Side Tracked co. 13.

OTTAWA.—AUDITORIUM (Charles H. Ridgway, manager): Frohman's co. gave a curtain-raiser, The Great Mogul, before Jane on 8; large and delighted audience. Lincoln J. Carter's Fast Mail 11.

QUARAD.—HERTNER'S OPERA HOUSE (H. E. Hertzner, manager): Julie Walters in Side Tracked, or New Tramp in Town 14.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Jane 6, preceded by the comedy-drama, The Great Mogul, to a fair audience. Fast Mail 14; Aunt Sally 23.

KENTUCKY.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Hi Henry's Minstrels 6; fair business; performance good. General Gordon lectured on "The Last Days of the Confederacy" 8; house packed, and the lecture the best heard here for a long while. Rice's 1402, 10, 11 to S. R. O.; performance excellent. Lewis Morrison in Faust and Richelieu 12, 13; Ex-Governor Bob Taylor 14; Trust of Society 15.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Samuel J. Burton in Si Perkins; fair business. She 11; Thomas Dixon, Jr., lecture, 12; Peck's Bad Boy 14.

PADUCAH.—MORTON OPERA HOUSE (Fletcher Terrell, manager): Ex-Governor "Bob" Taylor delivered his lecture, "Visions and Dreams," to a large audience 4.

MAYSVILLE.—WASHINGTON OPERA HOUSE (E. L. Kinnaman, manager): Hi Henry's Minstrels 6 to a full house.

PARIS.—GRAND OPERA HOUSE (Scott and Mitchell, managers): The Silver King 3; light business. Hi Henry's Minstrels 7; very top-heavy house. Lewis Morrison 14; Nat Goodwin 20; Robert Mantell 24.

MT. STERLING.—GRAND OPERA HOUSE (Hudson and O'Connell, managers): Ex-Governor Bob Taylor lectured on "Visions and Dreams" 11; crowded house. Return date 15. Gracie Emmett in The Pulse of New York 21.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweeney, manager): Carl A. Haswin in The Silver King 7; well-pleased audience. The star received several curtain calls. Lewis Morrison presented Faust 10 to his usual large and appreciative audience. Peck's Bad Boy 24; An American Hero 28.

HENDERSON.—PARK THEATRE (A. D. Rogers, manager): Rev. Thomas Dixon, Jr., lectured on "Backbone" to a large audience 10. Peck's Bad Boy 17; Hi Henry 20; General John B. Gordon, lecture, "Last Days of the Confederacy," 28.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): Devil's Auction 12; Lillian Lewis 18; Charles's Aunt 19; Derby "ascot 24, 25; Mrs. Potter and Kyrle Bellew 28; Fencing, "ascot 29. Items: The Opera House was sold at sheriff's sale to satisfy a mortgage. The property was bought in by the Grand Opera House of this city, which has been chartered with the following officers and directors: President, R. T. Cole; vice-president, W. B. Jacobs; secretary and treasurer, S. N. Kerley; directors, A. H. Leonard, Leon M. Carter, L. G. Dreyfuss and M. L. Scovell. The above sale will not interfere with the management, which will continue the same as before.

NEW ORLEANS.—OPERA HOUSE (Max Mattes, manager): Otto Krause's Star co. opened here 6 for three nights to small audiences. Mrs. General Tom Thumb co. opened 9 to small audiences. Joshua Simpkins 11.

ALEXANDRIA.—OPERA HOUSE (A. Albert, manager): Carrie Lamont in "Is Marriage a Failure?" 8. Otto H. Krouse Comedy co. 13-15.

MAINE.

PORTLAND.—LOTHROP'S PORTLAND THEATRE (Charles C. Tuckersbury, manager): The Derby Mast 12, 13; good business. George Wilson in The Gav'nor 14, 15. Curly Haza (George H. Libby, manager): Sowing the Wind 3; large audience. John L. Stoddard's lecture on Switzerland 10; S. R. O. The Athletic Club's original comic opera Hawaii 13-15 made the hit of the season. John L. Stoddard on Rome 17.

AUGUSTA.—OPERA HOUSE (Frank A. Owen, manager): Oliver Twist, under the direction of W. A. Mettayer, 6; fine co.; poor business. Lost in Egypt due 6, canceled. Items: The Christmas Number of The Mirror is on the news-stands, and is meeting with rapid sales. It is the general remark that it beats all the holiday publications.

ROCKLAND.—FAREWELL OPERA HOUSE (G. L. Black, manager): Oliver Twist 10. Items: Wilfred North is improving slowly, but will be unable to rejoin Charles's Aunt co. for some time to come.

BATH.—COLUMBIA THEATRE (F. A. Owen, manager): Elita Proctor Otis and Frank J. Keenan, Charles Barron and W. H. Mettayer, supported by a strong co., gave a fine performance of Oliver Twist to a small but highly pleased audience 8. Miss Otis made a distinct hit as Nancy Sikes.

HOULTON.—OPERA HOUSE (A. P. Heywood, manager): Frohman's Charles's Aunt co. 12.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (H. W. Williamson, manager): The Indian Hero drew a very small house 11; co. poor. Items: The Christmas Number is a beauty. The news dealers report the sale as being very large.

FREDERICK.—CITY OPERA HOUSE (Frank B. Rhodes, manager): Brothers Byrne in 8 bells 5; packed house. Tyrolean Queen, local talent, 10, 11; full houses. Robinson Crusoe 28; Jane 29.

ANNAPOLIS.—OPERA HOUSE (William Sims, manager): Wilfred Clarke 12; Col Robert G. Ingersoll (Lecture on Shakespeare) 20.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Fatterer, manager): Lew Dockstader's Minstrels pleased a fair house 12. Little Trisix 21.

MASSACHUSETTS.

WORCESTER.—THEATRE (J. F. Rock, manager): Prince Pro Tem 3; in the Tenderloin 6; Primrose and West's Minstrels 7; 8; good houses. LOTHROP'S OPERA HOUSE (Alfred T. Wilton, manager): Dan McCarthy in The Rambler from Clare 5-8. Katherine Rober in Pygmalion and Galatea 10-12. Mr. Wilton reports the week's business far ahead of anything anticipated. On Thanksgiving Day the receipts were greater than any in the history of the house. FRONT STREET OPERA HOUSE (George H. Batchelder, manager): The London Specialty co. 3-8; Fay Foster Burlesque co. 10-12; fair houses. The Egyptian dancer was such a drawing card that it drew the Chief of Police to view it. He advised a little treading down, but otherwise enjoyed the performance.

LOWELL.—OPERA HOUSE (Fay Brothers and Hordford, manager): A Texas Steer 6; large house. The Boston Museum co. in Prince Pro Tem delighted large audiences 8 and matinee. Fred Lennox, Josie Sadler and Annie Lewis were the favorites. Con Hollow, by the Caldwell and Reedy co., pleased but had light houses 10, 11. Louise Hamilton, the soubrette, was very clever. The Gav'nor 12; Stoddard 13; Sowing the Wind 14, 15. MUSIC HALL (Thomas and Watson, managers): Walte's Comedy co. in repertoire gave satisfac-

tion to large audiences 3-8. Pauline Parker in Wild Rose underlined. Items: THE CHRISTMAS MIRROR is at hand. It surpasses all previous efforts both in size and appearance. The Symphony Orchestra gave an enjoyable recital 9. Amateurs sang The Barber of Bath 5, 6. Julia M. Batchelder, of Rosedale co., is in town for a few days. The many Lowell friends of Ida Marie Rogers, of The Colonel co., regret her illness and wish a speedy recovery.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Charles Frohman's co., including Mary Hampton and J. H. Gilmour, gave an excellent performance of Sowing the Wind 10 to a good-sized and appreciative audience. Derby Mascot 13; Walte Comedy co. 17-22; Police Patrol 25.

MARLBORO.—THEATRE (F. W. Riley, manager): The Derby Mascot gave a fine performance 5 to excellent business. Davis' T. C. matinee and evening of 8; business good. True Irish Hearts 23; Com Hollow 29.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): Boston Museum co. in Prince Pro Tem 7; very large audience; excellent co. Mme. Janaschek and Kate Claxton in The Two Orphans 10; large audience; general satisfaction. Some commotion was caused by an electric wire on the footlights igniting. The co. and some of the auditors, however, with the assistance of the stage firemen prevented a panic.

BROCKTON.—OPERA HOUSE (G. E. Lodrop, manager): Prince Pro Tem was presented by a good co. for the Elks' benefit to a very large audience 6. Thomas Riley as Lew was very cordially received and was presented with a handsome bouquet. Colonel Robert G. Ingersoll had a good-sized and very interested audience 8. Mora opened her annual engagement in Dad's Girl to a full house 10. Denman Thompson's Songs Illustrated and Illuminated canceled 17, 18. Items: The Christmas Number is pronounced by all the handiwork holiday number published and has had an unusually large sale in this city.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Sowing the Wind 6; large and delighted audience. Peter Maher's Athletic and Specialty co. did a poor business 7, 8. Colonel Robert G. Ingersoll gave his lecture on "The Bible" 10 to an appreciative but small audience. Kate Claxton and Mme. Janaschek appeared in The Two Orphans to a good-sized house 11. Denman Thompson's Songs 21. Items: COLUMBIA THEATRE (H. G. Davis, manager): Willie's Brothers in The Two Old Cronies closed a week of very poor business 8. The London Gaiety Girls 10-12. Fay Foster Burlesque co. underlined. RICH'S THEATRE (John P. Wild, manager): Gloss Brothers, the McKees, Coleman and Hayden, Belle Clifton, and Louisa Horden were in the bill week ending 15. Gaiety and Bijou (George F. Dunbar, manager): Fannie Leslie was the bright light of the co. that appeared 10-15.

AMESBURY.—OPERA HOUSE (Hayden Brothers, managers): London Gaiety Girls 6; packed a crowded house. The Derby Mascot 8; good house; excellent co. Bub Comedy co. 17-22.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (Meade and Magenis, managers): Rice's Grand Opera House stock co. in repertoire 3-8; packed houses. Phila May Concert co. 11; good business. Typographical Union 216, 13; grand concert. Fisk Jubilee Singers 22. Wilson Opera House (Thomas Hanley, manager): Mile. Rhea in The Lady of Lyons 7 drew a fashionable and enthusiastic audience. Maude Hillman, supported by Snelling's Players, in repertoire 10-13; packed house. Bijou Theatre (William Henry, manager): Milton's Spectacular co. 10-15; big house. Same co. 17-22. Items: Maude Hillman of the Wilson Opera House, is receiving congratulations. It is a son—Maude Hillman and co. presented Hoop of Gold for the first time 11. The piece is a strong one and with a few more rehearsals will be a valuable addition to her repertoire.

SPRINGFIELD.—COURT SQUARE THEATRE (W. C. Lenoir, manager): Primrose and West's Minstrels 6; large house. A Black Sheep 8; fine performance to a large house. Rhea in The Lady of Lyons 9; small audience. Hallen and Hart 11; good business. The "Dustrials, an original comic opera, was given its initial performance 12. The libretto is by Henry L. Hines and the music by Pietro Conraglio, both of this city, and the opera contains much of merit, though it is necessarily in a crude state. Princess Bonnie 17; A Texas Steer 18; W. H. Crane 20. PARLOR THEATRE (H. B. Tucker, manager): These people were at this house week of 10-15: Mile. Ettili, Carroll and Larkin, the Howes, T. F. Grant, the Highleys, and Rice Brothers.

LYNN.—THEATRE (Dodge and Harrison, managers): The Derby Mascot played a return engagement to but fair business 6. Sowing the Wind, with an excellent cast, 7, splendid business. A Texas Steer 8; good business. The Waite Comedy co. opened a week's engagement 10 with a repertoire including Young American, The Two Kids, Legally Dead, Mazie, the Romp, and The Diamond Mystery; popular prices; business fair. MUSIC HALL (C. E. Cook, manager): The Rob Roy Specialty and Athletic co. introducing the rising young boxer, "Starlight," who is meeting with success, all comers during his stay here week of 10-15.

PITTSFIELD.—ACADEMY OF MUSIC (C. A. Burkhall, manager): Bank to a good business 5; performance excellent. Rhea in The Lady of Lyons 6; fair-sized and well-pleased audience. Hands Across the Sea 8; fair business. Rev. Dr. Newton's "Toy Land" (home talent) 12-14. Boston Grand Opera House stock co. 17-22; Jane 26; Tornado 20. Items: W. S. Reeves closed with Hands Across the Sea in this city 8. He will join Prince Pro Tem. A meeting of the Royal Arcanum was held in the Academy 7.

WALTHAM.—PARK THEATRE (W. D. Bradstreet, manager): Women's Philharmonic Orchestra gave a thoroughly artistic performance to a fair-sized audience 6. George W. Wilson in The Gav'nor was to have played 8 but did not appear on account of lack of advertising. Oliver Twist 12. VAUDEVILLE THEATRE (W. R. Taylor, agent): Eddie Weiss and John F. Lawrence head the bill this week and are meeting with much favor.

Items: Hoyt Conary, the reader, with the Women's Philharmonic Orchestra, a Waldham boy and formerly your correspondent here, will direct the tour of that organization through the West. Dr. W. E. Perry, of Healy and Bigelow's forces, has written a four-act melodrama entitled The Phantom Ship.

FITCHBURG.—WHITNEY OPERA HOUSE (George E. Sanderson, manager): Rhea in The Lady of Lyons pleased a large-sized audience 8.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): A Texas Steer 5; large house. Cotton King 6-8 to large houses.

WESTFIELD.—THE OPERA HOUSE (A. H. Furrows, manager): Professor Wales' Kirmis 11-15, under local auspices, was a gratifying success.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (Keller and Schaeffer, managers): Pauline Parker in Wild Rose 8; fair house. Edmund Collier 15; True Irish Hearts underlined.

TAUNTON.—THEATRE (H. L. Peck, manager): The Cotton King 8; large house. George Wilson in The Gav'nor 10; light business. Dan McCarthy 17; Cross Roads of Life 21.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): A Texas Steer 7; large audience. Sowing the Wind 11; select audience.

BOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): My Aunt Bridget 8; fair house. Rice's Grand Opera House co. 10-15; good business. THE EMPIRE (George D. Monk, manager): In the Tenderloin 5; good house. Items: W. D. Bunnell has retired from the management of the Empire. George D. Monk is now in control.

TURNERS FALLS.—COLLIER OPERA HOUSE (Fred. Cole, manager): Sawtelle's Dramatic co. in Midnight Call 7; good business.

GREENFIELD.—OPERA HOUSE (N. J. Lawler, manager): U. T. C. to fair business 12.

MICHIGAN.

FLINT.—MUSIC HALL (Rankin and Hubbard, managers): Walker Whiteside as Richelieu 4; good house; very much pleased. McNulty's Visit 8; large house; gallery satisfied. THAYER'S OPERA HOUSE (H. A. Thayer, manager): Corinne with Kimball Opera co. 5; good house; general satisfaction.

MANISTEE.—OPERA HOUSE (Ed. Johnson, manager): The society event of the season was the presentation of Hamlet by Walker Whiteside 10 to a crowded house at advanced prices.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): Walker Whiteside in Hamlet 5; large audience. The Brooklyn Handicap 12; McNulty's Visit 14; Wang 19.

BATTLE CREEK.—HAMBLEN'S OPERA HOUSE (E. R. Smith, manager): Peck's Bad Boy 4; fair house. The Belles of Blackville, a minstrel performance given by the society ladies of this city, 7; receipts, \$650; good entertainment.

SAGINAW.—ACADEMY OF MUSIC (S. G. Clay, man-

ager): Corinne in Hendrik Hudson 4; S. R. O. Walker Whiteside in Richelieu pleased a fair house 8; McNulty's Visit 10. The Great Brooklyn Handicap 13.

WASSICO.—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers): Nouris' Canine Paradox 7, 8; fair business. London Belles 10; top-heavy house. Brash's Comedians 25.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Emily Bancker in Our Flat 5; small house. McNulty's Visit to a large and enthusiastic house 11.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Corinne presented Hendrik Hudson to a good-sized audience 10; the performance was very satisfactory. The Girl I Left Behind Me 25; Wang 27.

JACKSON.—HIBBARD OPERA HOUSE (W. W. Todd, manager): The Burglar 4; fair business. Corinne and the Kimball Opera co. presented Hendrik Hudson 6 to a large and fashionable audience. Peck's Bad Boy 10; light house. The New London Belles 12; Jackson Home Minstrels 13, 14. Items: Thomas Mullaney, assistant treasurer of the Kimball Opera co., was the guest of Police Sergeant Dennis Tobin while in the city.

GRAND RAPIDS.—POWERS' (W. H. Powers, manager): The Kimball Opera co. sang Hendrik Hudson before a very large audience 8. Corinne and Edward Sims made hits, while Alva Curry, a Grand Rapids boy, was clever in his role. R. B. Mantell 13; Pauline Hall 14, 15. The Passing Show 18. Items: GRAND (O. Stair, manager): Field and Hanson's Drawing Cards proved one of the best of this season's attractions. They have done good business and pleased every one. Reeves and Palmer 17.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): The Kimball Opera co. with Corinne, in Hendrik Hudson drew a large and fashionable audience 7. STAR THEATRE (Fred R. Mead, manager): May Sydel's London Belles in a good variety bill had a big house 11.

COLDWATER.—TIBBITT'S OPERA HOUSE (J. T. Jackson, manager): Robert Mantell in Monbars 12; fair house; fine performance. Charles A. Loder's Oh, What a Night! co. 27. Items: The Christmas Number more than exceeded expectations.

ANN ARBOR.—OPERA HOUSE (A. J. Sawyer, manager): J. E. Toole in Killarney and the Rhine to fair business 8. The Great Brooklyn Handicap 10; good house. Peck's Bad Boy 12; well-pleased audience.

MINNESOTA.

DULUTH.—LYCEUM THEATRE (L. N. Scott, manager): TAVARY Grand Opera co. finished their engagement 3 to good business. Gustave Frohman's Charity Bill 14, 15; Stuart Robinson 17. The engagement of Colonel Robert G. Ingersoll to lecture at the Lyceum is announced for an early date. Ida Van Cortland opened a two weeks' engagement at the Temple 19 to a very fair audience. J. K. Emmet is underlined.

MANKATO.—THEATRE (C. H. Saulpaugh, manager): Marie Tavy Opera co. in Il Trovatore 6; banner engagement of the season; receipts, \$840. The high standard of excellence expected was fully realized, and the audience was thoroughly well pleased. William Mertens was taken violently ill shortly before the performance, and required the constant attendance of a physician during the opera. Summer Blizzard 13; Stuart Robinson 23; Charity Ball 25; Jane Coombs Jan. 1; Von Vonson 8; Sean of Life 14. Items: Manager Pratt and the principals of the Tavy Opera co. were enthusiastic in their praises of our theatre, its management, and the intelligent appreciation exhibited by the audience. Of the theatre's acoustics Marie Tavy said: "Good acoustics in a theatre is one of those results money can not make or art do more than suggest, being a good deal a matter of luck. If your theatre was located in New York city it exceptionally excellent acoustic properties would make its value priceless."

ROCHESTER.—GRAND OPERA HOUSE (H. T. Horton, proprietor and manager): Jennie O'Neill Potter, booked for 4, wired her inability to attend. Items: C. Van Campen has retired from the management of this house. He was very popular here.

RED WING.—THEATRE (William H. Stoddard, manager): Davis' U. T. C. co. Nov. 28; overflowing house.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Bioin, manager): Rube Allyn 13.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Calhoun Opera co. in Amorita gave an excellent performance 3. Helen Lamont in the title role deserves special mention. Charles Dickson in Inlog, booked for 5, canceled. Metropolitan Opera co. 15.

ST. PETER.—NEW ST. PETER OPERA HOUSE (Satory and Hale, managers): This house, recently completed, is one of the neatest opera houses in the Southern part of the State. McCabe and Young's Minstrels had a big house Nov. 13. Germania Dramatic and Operatic co. 13; Ida Van Cortland co. Jan. 7-9.

MISSOURI.

ST. JOSEPH.—TOOTLE'S THEATRE (C. U. Philey, manager): Nat Goodwin played in Mizouza 3 to S. R. O. Bonnelly and Girard in The Rainmakers 7; Jane Coombs 8; both to fair business. Seabrooke Opera co. 12; Lost in New York 15. Items: CRAWFORD THEATRE (J. W. Halton, manager): A Summer Blizzard, a very clever farce, was presented by a good co. 5 in competition with Goodwin, but plays a return engagement 10; A Bunch of Keys 8; fair house. Jane 14. Items: J. W. Halton, formerly of the People's in Minneapolis, has become interested in the New Crawford. He takes the position of business manager. Mr. Waggoner still remains with him.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): Freeman's Railroad Ticket 6; good business; first-class performance. Murray and Mack 14.

MEXICO.—FERRIS GRAND OPERA HOUSE (H. C. Eagon, manager): Uncle Josh Sprucey co. 8; full house. Tony Farrell 14; Jane 19; U. T. C. 27.

BUTLER.—OPERA HOUSE (C. P. Catron, manager): Paul Johnstone the mind-reader, failed to fill his engagement here Nov. 26, but is now booked for 17. Lincoln J. Carter's Fast Mail 28; Charity Dramatic co. (local) postponed its performances until the holidays.

CAPE GIRARDEAU.—OPERA HOUSE (J. F. Schubert, manager): Ferris' Comedians 3-5; fair business.

SPRINGFIELD.—BALDWIN THEATRE (S. H. Jewell, manager): The Seabrooke Opera co. drew a large and fashionable audience 10. Lost in New York 12. GRAND OPERA HOUSE (F. S. Hiederman, manager): Tony Farrell in Garry Owen 7; medium-sized audience. Gladys Wallis and Joe Cawthorn in A Girl's Way 15.

FULTON.—NEW GRAND OPERA HOUSE (T. M. Bolton, manager): Uncle Josh Sprucey to a crowded house 7. Barnes and Marvin's Players opened to big business 10.

LOUISIANA.—PARKS' OPERA HOUSE (E. A. Parks, manager): The Louisiana Minstrel co. to a good house 11.

JOPLIN.—CLUB THEATRE (H. H. Haven, manager): Tony Farrell 9; Lost in New York 10; both to fair business. Gladys Wallis 14; Side Tracked 16; Alabama 17. Items: HAVEN OPERA HOUSE (H. H. Haven, manager): Jones, the mesmerist, closed a week's engagement to fair business 8.

CLINTON.—OPERA HOUSE (Piper and Brannum, managers): For reasons unknown Roy Wilkes Concert co., also Annie Wyandotte Concert co. booked for 6, 7, failed to appear. Clinton Military Band gave a concert to good business 1, Tony Farrell in Garry Owen 13; Uncle Josh Sprucey 19.

MISSISSIPPI.

NATCHEZ.—TEMPLE OPERA HOUSE (S. W. Langford, manager): A Trip to Chinatown 4; fair business. The Black Crook 8; James Young 11, 12.

CANTON.—OPERA HOUSE (Mont. Priestly, manager): James Young 8; excellent performance; very small audience.

WEST POINT.—OPERA HOUSE (Nassau, Grief and McEchin, managers): James Young in Hamlet 4, and in Richard III. 5; large and well-pleased audiences.

VICKSBURG.—OPERA HOUSE (Piazza Co., proprietors): A Trip to Chinatown 3; crowded house; good performance. Black Crook 7; good house. Devil's Auction 13.

GREENVILLE.—OPERA HOUSE (Langford and Hexter, managers): Onet Concert co., of Memphis, matinee and night 8; fair houses. James Young 28.

JACKSON.—ROBINSON'S OPERA HOUSE (E. D. Frantz, manager): James Young as Hamlet 10.

MONTANA.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire,

Coughing.

For all the ailments of Throat and Lungs there is no cure so quick and permanent as Scott's Emulsion of Cod-liver Oil. It is palatable, easy on the most delicate stomach and effective.

Scott's Emulsion

stimulates the appetite, aids the digestion of other foods, cures Coughs and Colds, Sore Throat, Bronchitis, and gives vital strength besides. It has no equal as nourishment for Babies and Children who do not thrive, and overcomes

Any Condition of Wasting.

Send for Pamphlet on Scott's Emulsion. Free. Scott & Bown, N. Y. 40 Druggists. 60c. and \$1.

manager): Tavy Grand English Opera co. will open a week's engagement 17.

BOZEMAN.—OPERA HOUSE (W. W. Livingston, manager): Calhoun Opera co. 14; London Music Hall Burlesque co. 21; U. and I. Jan. 1; County Fair 4; Rickett's Troubadours 15; Hawkins Comedy co. 21-26.

HELENA.—MING'S OPERA HOUSE (J. L. Ming, manager): Calhoun's Opera co. 17-19.

GREAT FALLS.—OPERA HOUSE (W. E. Chamberlain, manager): Calhoun Opera co. 19, 20.

NEBRASKA.

KEARNEY.—OPERA HOUSE (John J. Osborn, manager): Lincoln J. Carter's Fast Mail pleased a top-heavy house 3. The Prodigal Father 21. Items: Manager J. B. Hogan, of the Fast Mail co., had his grayhounds out for a rabbit chase with some of Kearney's best dogs. Honors were about evenly divided, although Mr. Hogan's best dog, "Lady the Second," burst a blood vessel, from the effects of which she has since died. The Jane Coombs co. have put up some of the finest paper and lithographs ever displayed in this city.

FREMONT.—LOVE OPERA HOUSE (E. C. Usher, manager): Ezra Kendall in The Substitute 4; small audience.

GRANDISLAND.—BARTENHACH OPERA HOUSE (S. B. Reysard, manager): Lincoln J. Carter's Fast Mail 6; fair business.

FALLS CITY.—GEHLING OPERA HOUSE (Grant Shurtliff, manager): A Bunch of Keys 7; good house. Fast Mail 8; packed house. Jane Coombs in Romeo and Juliet 10; fair house. Blind Boone 20; A Railroad Ticket 21. Items: C. H. Kerr, with A Bunch of Keys co., and Charles Larkins, with The Fast Mail, are both old Falls City boys, and were warmly welcomed by their many friends here.

HASTINGS.—KERR OPERA HOUSE (W. Shellak, manager): Carter's Fast Mail 4; poor house. Katie Emmett in Killarney 6; fair house.

NEW HAMPSHIRE.

ITEM: Chick Concert co. has decided to remain here another week.

CHARLOTTE.—AUDITORIUM (N. Gray, manager): Little Briscoe in The Burglar 6; Marsh's Plays 10-15.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): The Calhoun Opera co. in America to fair business 8. The Fargo Amateur Dramatic Club in Man Against Man 24; J. K. Stockdale, late of the London's Monte Cristo, who is spending the winter in our city with his charming wife, has been secured to direct the rehearsals. ITEM: One of Fargo's society leaders, Mrs. J. W. Morrow, will soon organize a dramatic class for the purpose of studying high class dramas.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (H. P. Soulier, manager): Rhea's performances of The Lady of Lyons and The New Magdalen 5 were largely attended, and if the star had a better support would have been more pleasing. Sanford's Power of Gold given 6-8 satisfied the galleries. Gus Hill and co. began an engagement of four performances last Monday evening. The head balancing of Hacker and Lester while riding a bicycle was the talk of the town. James Mackie's The Side Show 14, 15; Our Uncle Dudley 17-19; Yale Banjo Club concert 20. HARMANUS BLANKER HALL (C. H. Smith, manager): Harry Miner's Shore Acres co. appeared 12 before a large and satisfied audience. The characters of the brothers Nathaniel and Martin Perry were portrayed by Charles G. Craig and James Lackaye, who were equally strong in their work, and earned the recalls. The other characters are in competent hands. Rice and Barton's McDoodle and Poodle 13-15. GARTY THEATRE (Thomas Barry, manager): Cyrene, a graceful dancer and clever slack wire performer, with a co. of specialty performers, opened a week's engagement to good business 10. Ladies' Club 17. ITEM: Manager Frank Conant, of the Shore Acres co., says that they are all like one large family, each member of which takes great pleasure in reading THE MIRROR. The Christmas attraction at the Leland will be John Kemell in McFadden's Elopement. Hanlon's Superbia will be at the Hall.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolf, manager): On 10-12 Young Mrs. Winthrop was presented to fine audiences. Rush City 14, 15; satisfactory business. Olga Netherlands 17-19. COOK OPERA HOUSE (H. F. Foster, manager): The Wilber Opera co. appeared in Fra Daxolo, The Black Hussar, Indiana and Boccaccio before large houses 10-15. Continuation of same 17-22. ACADEMY OF MUSIC (Louis C. Cook, manager): A Crazy Lot evidently pleased fine attendance 10-15. The several specialties were well received. Equine Paradox 17-22. MUSSETT THEATRE (C. M. Williams, manager): Business good 10-15, with fairly good variety entertainment. Special attractions 17-22. M. Stuart Taylor, press agent of the Academy of Music of this city, has completed a five-act melodrama, entitled In Old Virginia, or, Queen of the Chase. It has been accepted by Pauline Parker, and it will shortly be produced by her co. The stage employes of the Cook became dissatisfied and struck for adjustment of grievances last week. The matter was satisfactorily arranged by Manager Foster, and all returned to their duties 13. C. M. Williams, formerly an attaché of Mr. Moore's, in Detroit, has been selected as local representative of the Muesse Theatre, this city. The Christmas Number is a beautiful volume, and well merits the praise it receives from all.

GLOVERSVILLE.—KASSON OPERA HOUSE (Will E. Gant, manager): Herbert Cawthorn in A Cork Man played a fair-sized audience 5. The Side Show drew well 11. Black Crook 15; Lillian Kennedy 17-19; Agnes Wallace Villa 21; John Kennedy's Players 23-29.

JOHNSTOWN.—GRAND OPERA HOUSE (Charles H. Ball, manager): Shore Acres delighted one of the largest audiences of the season 7.

AUBURN.—BUTTS OPERA HOUSE (E. S. Newton, manager): The Girl I Left Behind Me 5; good house. The Young Mrs. Winthrop 7; good business. Co. excellent. The Side Show, matinee and evening, to fair business 8.

CANASTOTA.—BRUCE OPERA HOUSE (E. J. Preston, manager): The Tornado co. 15.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Oroski, manager): James B. Mackie in The Side Show had a top-heavy house 5. Marshall P. Wilder, assisted by local talent, delighted a very large and appreciative audience 6. Dr. H. Comstock, under the auspices of the Y. M. C. A., lectured on "Thirteen Years in Asia," illustrated by stereopticon views, 7, 8 to fair patronage. Advance sale opens well for Stetson's U. T. C. 13. ITEM: THE CHRISTMAS MIRROR surpasses all previous issues. Sincere and outspoken admiration is heard on all sides.

CORTLAND.—OPERA HOUSE (Warner Road, manager): Fisk Jubilee Singers gave a very enjoyable concert 5 to a good house. The Howard stock co. commenced a week's engagement 10, presenting a clever Ledger to a large house. Co. of fair merit. Shore Acres 27. NORMAL HALL: Thomas K. Bucher will lecture on "Money at Interest, 20.

CONHOES.—CITY THEATRE (Powers and Williams, managers): Eva Tanguay 1-8 in repertoire, including A Messenger from Jarvis Street under the name of Clip. Fanny Rice in A Frau's Frolic 10; fair audience. Despite the efforts of the star, George R. Edison, Herman Ehrenst and Eva Randolph, the piece is not a promising one. Charley's Luck 12.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Olivette and The Mascot 4, 5, by local talent, to large audiences. A Cork Man 14.

ODGENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Hanlon's Superbia, very large and delighted audience. The Lost Paradise 13.

PLATTSBURGH.—THEATRE (W. A. Drowie, manager): Professor Reynolds, mesmerist, opened to a small house 10, but not being able to obtain subjects, gave rebate checks to the audience. Fanny Rice in A Frau's Frolic 15. ACADEMY HALL: Lillian Pike, of Denver, Col., elocutionist, drew a crowded house 12. Miss Mary Proctor, daughter of the popular English astronomer who died in Florida, gives the fourth lecture of the Free Library Lecture Course 21.

LOCKPORT.—HONGE OPERA HOUSE (H. L. Truly, manager): The Girl I Left Behind Me 7; large house and well-pleased audience. Trolley System 14.

SYRACUSE.—WITTING OPERA HOUSE (Wagner and Reis, managers): A Cork Man drew fairly 10. Hanlon's Superbia 13. THE KENDALL 21. BASTABLE THEATRE (Frank D. Hennessy, manager): Fisk Jubilee Singers drew fairly 6. Rush City 12, 13; Lost Paradise 14, 15; Superbia 17-19. H. R. Jacobs OPERA HOUSE (C. H. Plummer, manager): George Dixon's co. to good business 6-8. Rose Hill Folly co. drew well 10-12. Down in Dixie 13-15; Weber and Field's co. 17-19; The White Squadron 20-22. ITEM: At an amateur performance given at the Bastable 11 the Norton Brothers, of this city, introduced their revolving, breakaway ladder act. It is a clever and daring act.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): Rush City was given to a good house 10.

WATERLOO.—ACADEMY OF MUSIC (C. C. Gridley, manager): Private Secretary 1; fair house. Bristol's Equines 10, 11; good houses.

UTICA.—OPERA HOUSE (H. E. Day, manager): Herbert Cawthorn presented A Cork Man 6 to fair business. James B. Mackie gave The Side Show to light business 10. Fanny Rice 7; Cross Roads of Life 11; Marie Burroughs 12.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Gorton's Minstrels 6; good business. Marie Jansen 17, for the benefit of the Alliance Hook and Ladder co.

WAVERLY.—OPERA HOUSE (J. K. Mundock, manager): Minnie Lester in repertoire 6-8 to good business. This is Miss Lester's fifth appearance in Waverly. She is quite a favorite here. George Leacock in Faust 18.

SCHENECTADY.—VAN CUREL OPERA HOUSE (C. H. Benedict, manager): Uncle Dudley gave a good performance to a very light house 10. They deserved better treatment. Saratoga Citizens Corps' Minstrels had a poor house 12. Gus Hill's World of Novelties 13; Lillian Kennedy in She Couldn't Marry 23; Jubilee Singers 18; Hanlon's Superbia 20. ITEM: The Christmas number of THE MIRROR has attracted, and is pronounced by all the most elegant holiday publication ever seen here.

SARATOGA SPRINGS.—PUTNAM MUSIC HALL (J. E. Smith and Co., managers): The Minstrel performance given by the Saratoga Citizens Corps drew a packed house 10. FOWLS HALL (J. M. Putnam and Co., managers): The Emergency Hospital Fair 6-8 was largely attended and was a pecuniary success. Chorus by Olcott, Joe Ott, and Old Jed Prouty are the immediate attractions.

TICONDEROGA.—JACK OPERA HOUSE (Frederick Ives, manager): McGillem Family Star Concert co. 1.

good entertainment; fair business. Shore Acres 4; fine performance; fair business. Black Crook 13.

LYONS.—MEMORIAL HALL (John Mills, manager): The Girl I Left Behind Me 6; excellent performance to big business. The Engineer 11; good business. Herbert Cawthorn 15; Agnes Wallace Villa 18. ITEM: THE CHRISTMAS MIRROR pleased every one.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): Lincoln Carter's Tornado to fair business 11.

OWEGO.—WILSON OPERA HOUSE (John R. Sweet, manager): Lucien's Minstrels 6; fair house. Bates Brothers' Humpty Dumpty 10; poor house; performance good. George Dixon Vandeville co. 11; big house; performance gave general satisfaction. Gorton's Minstrels 14; Faust 17.

HOOSICK FALLS.—CASINO OPERA HOUSE (Dr. F. R. Hudson, manager): Our Uncle Dudley 20. ITEM: Dr. E. R. Hudson has the management of the football game at Washington, D. C., Christmas Day, between the Columbia Athletic Club and the Union College team. W. J. Kennedy, of the Maude Hillman co., was the guest of your correspondent the past week. ITEM: THE CHRISTMAS MIRROR is magnificent.

MEDINA.—BENT'S OPERA HOUSE (Cooper and Hood, managers): Old Folks concert (local 4, 5, full houses). U. T. C. 7; S. R. O. Trolley System 15; fair house on account of heavy rain, but gave satisfaction. James Adams in A Crazy Lot 18; O'Dowd's Tribulations 21; Morgan's Ideal Vandeville 31; De Leon's Variety co. Jan. 4.

ALBION.—OPERA HOUSE (H. A. Foster, manager): Stetson's U. T. C. 6; big house; performance fair. Bartholomew's Equine Paradox 10, 11; medium business. James P. Morgan's Vandeville Jan. 1.

NAGARA FALLS.—PARK THEATRE (H. A. Foster, manager): The Trolley System 11; fair house. Guy Brothers' Minstrels 18.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers): Wang had one of the largest houses of the season 8. The Trolley System 15. ACADEMY OF MUSIC (Oleau Music Co., managers): Agnes Wallace Villa in The World Against Her 15.

ELMIRA.—OPERA HOUSE (Wagner and Reis, managers): James B. Mackie in The Side Show 6; fair business. Bates Brothers' Humpty Dumpty 8; two performances; fair business. Maud Powell String Quartette co., assisted by Elizabeth Slee, soprano, drew a large audience 11. The Engineer 12 to fair business. The Tornado 13 U. T. C. 15; 8 Bells 20; Mozart Symphony Club 21.

BALLSTON SPA.—SANS SOUCI OPERA HOUSE (William H. Quinn, manager): Kennedy's Players closed a week's engagement 8 with a fair week's business. Saratoga Citizens Corps' Minstrels 11; fair house; performance good for amateurs. Our Uncle Dudley 14.

BALDWINVILLE.—HOWARD OPERA HOUSE (H. Howard, manager): The Engineer pleased a small house Nov. 20.

ITHACA.—THE LYCEUM (M. M. Gustadt, manager): Young Mrs. Winthrop, afternoon and evening, to good business 8. 8 Bells 16; Marie Jansen 20; Willie Collier in A Back Number 27; Fanny Rice 1.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers): Willie Collier in A Back Number 6 to an undeservedly small house. Clay Clement 7, 8 in The New Dominion to good business, making a big hit. As a direct comedian Mr. Clement ranks with the very first in the profession. George Dixon 10, with an excellent Vandeville co., attracted a large audience. Rush City amused a fair-sized house 11. Bates' Humpty Dumpty 12, matinee and evening, to good business. Biju THEATRE (A. A. Fenyvessy, manager): George Leacock in Faust 10-15 at advanced prices, and guaranteed receipts. Joseph D. Clifton in Libby Prison 17-19.

WATKINSVILLE.—CITY OPERA HOUSE (E. M. Gates, manager): Hanlon's Superbia delighted large audiences 11, 12.

NORWICH.—CLARK'S OPERA HOUSE (C. B. and A. T. Nash, managers): Our Uncle Dudley 13, crowded house; well-pleased audience. Humpty Dumpty 13.

HERKIMER.—GRAND OPERA HOUSE (Henry Deimel, manager): Oscar P. Sisson presented The Colonel 6; audience moderately large.

POUGHKEEPSIE.—COLLINGSWOOD OPERA HOUSE (E. B. Sweet, manager): Kelley's Tableau D'Art co. greatly pleased a large and appreciative audience 7. James T. Powers in The New Boy 8 proved very entertaining and seemed to give satisfaction to good business. The White Squadron 11 received an enthusiastic welcome. Business fair. Primrose and West's Minstrels 13; Marie Dorey Concert co. 14. Gus Hill's World of Novelties 15; Willie's Two Old Cronies 18; Augustin Daly's co. 20; Mackie's Side Show 25; Lost Paradise 27; Passing Show 29.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager): Shore Acres 8; good audience. Rose Hill Folly co. 13; fair business. Black Crook 18.

PEEKSKILL.—DEWEY OPERA HOUSE (Fred C. Cunningham, manager): Primrose and West's Minstrels 12; big business. White Squadron 17; World Against Her 25; Otis Skinner Jan. 1.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): Bartholomew's Educated Horses to light business 6-8. U. T. C. 12; good business. The Trolley System 14.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Shore Acres was finely presented and drew large houses 5, 6. Our Uncle Dudley to fair business 7. Rice and Barton's Comedians in McDoodle and Poodle pleased good houses 10, 11. James B. Mackie 12, 13; Primrose and West's Minstrels 14, 15. RAND'S OPERA HOUSE (Gardner Rand, manager): Rhea presented the Lady of Lyons and The New Magdalen 3-4 to large business. Fanny Rice in A Frau's Frolic 7, 8; good houses. Hanlon's Superbia 21, 22.

PORT JERVIS.—OPERA HOUSE (George Lea, manager): Minnie Seward 10-15 in repertoire; good attendance. June 18. Man About Town Christmas and matinee; Star Gazer 19.

CANANDAIGUA.—GRAND OPERA HOUSE (McKee and Mather, managers): Clay Clement appeared in The New Dominion 6 to a well-filled house; audience delighted. The World Against Her 14; Shore Acres 15.

OHIO.

COLUMBUS.—HIGH STREET THEATRE (Albert G. Owens, manager): Pete Baker in Chris and Lena 3-5; good business. Kellar 6-8; fine business. A Cracker Jack 10-12; Fantasma 13-15. GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): Joe Ott in The Star Gazer 3-5; excellent co.; fine business. Joe Jefferson 7; S. R. O. Harvest Home 8; fair business. Elsie Elster and an excellent co. were well received in Robert Drowe's new play, Doris, 10-15.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Kellar 3, S. R. O.; every one delighted. The Country Circus 7, 8; fair business. PARK THEATRE (Harry E. Feicht, manager): Pete Baker in Chris and Lena 6-8. A Clean Sweep 10-12; both to fair business. MEMORIAL HALL (Soldiers' Home): Spider and Fly 1; S. R. O. Some of the specialties were pleasing, particularly the Lassards, three brothers, in a neat acrobatic turn. ITEM: Kenyon Bishop (Minnie Tilden), of the Country Circus, is a native of this city, and was warmly welcomed by her legion of friends during her short engagement. The burglars played a one-night's engagement to gross receipts at the residence of Gilbert Burrows, the treasurer of the Park Theatre, on the night of 7. The little folks of the Orphans' Home were the guests of Manager Feicht at the matinee of the Country Circus 8. The advance sale of 182 tickets crowded houses for this excellent attraction at the Grand Opera House 14, 15. The Christmas Number of THE MIRROR is an exquisite edition, receiving unstinted praise on all sides.

BELLEFONTAINE.—GRAND OPERA HOUSE (George W. Guy, manager): Fitz and Webster in A Breezy Time kept a large audience in a row 7. John L. Sullivan in A True American 11. ITEM: Leavitt's Spider and Fly canceled 11.

PAULDING.—GRAND OPERA HOUSE (J. P. Gasser, manager): Boston Stars 3; appreciative audience. MODEL OPERA HOUSE (George Hardy, manager): Sackett's co. 28; fair business.

FINDLAY.—MAYNARD OPERA HOUSE (W. C. Marvin, manager): A Breezy Time 1; big business. Lewis Morrison's Faust 11; John L. Sullivan 12; Hoss and Hoss 13; Spider and Fly 20.

WILMINGTON.—OPERA HOUSE (Al. Doan, manager): Wilmington Lecture Association opened the season with A. S. R. O. house 7. The attraction was the Jules Levy Concert co. Jules Levy at the last moment sent word that he could not appear. The rest of the co. did well. Lewis Morrison's Faust 14; Green Goods 20.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): Joe Murphy in Katty Gow 1; business fair. A Country Circus 9; S. R. O. A Breezy Time 8, 182.

AL G. Field's Minstrels 15.—BLACK'S OPERA HOUSE (Samuel Waldman, manager): Mr. and Mrs. Robert Wayne 10-12. ITEM: W. T. Clark, a Springfield boy, left 7 to join The Power of the Press co.

WASHINGTON C. H.—OPERA HOUSE (H. B. Smith, manager): Chris and Lena 10; pleasing entertainment to a good audience. Si Plunkard Jan. 1.

TIFFIN.—NOBLE'S OPERA HOUSE (E. B. Hubbard, manager): A full house greeted Lewis Morrison's Faust co. 8, and were well repaid with a fine performance. Charles Frohman's The Girl I Left Behind Me underlined.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): Enemies For Life 4; very poor performance to a small audience. Kentuck 2. ITEM: Manager Smith will return 21 from the University of Notre Dame, Ind., where he has been attending college to spend his Christmas vacation.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Cleveland's Minstrels 8; crowded house. The Spider and Fly co., which was to have appeared here 12, canceled their date on account of illness. Limited Mail 24.

TOLEDO.—PROBLE'S THEATRE (Brady and Garwood, managers): Robert Mantell in Monbars and The Corsican Brothers 10, 11; finest audiences of the season. Gus Hill's New York Stars 12-15; good business.

LIMA.—FACROT OPERA HOUSE (R. L. Bates and H. G. Hyde, managers): Gus Williams in April Fool pleased a good house 6. Bobby Gaylor in Sport McAllister delighted a large house 11. John L. Sullivan 12. Powell the magician 13.

GALION.—CITY OPERA HOUSE (S. E. Reibel, manager): Elmer E. Vance's Limited Mail 14. CENTRAL OPERA HOUSE (Waldman and Rettig, managers): Powell the magician 15.

UPPER SANDUSKY.—OPERA HOUSE (Virgil Gibson, manager): Cleveland's Minstrels 10; large and enthusiastic audience.

BELLAIRE.—ELYSIAN THEATRE (John Durcan, manager): Elmer E. Vance's Limited Mail to the capacity of the house 6. Vreeland's Minstrels 11; Ten Nights in a Bar-Room 14.

HAMILTON.—GLOBE OPERA HOUSE (Connot and Vogt, managers): M. B. Leavitt's Spider and Fly to a good and well-pleased house 8.

KENT.—OPERA HOUSE (W. I. Caris, manager): Owing to the disbanding of the Rileys at Springfield on 1, the house was dark last week. Police Inspector 12; Effie Elster 29.

GREENVILLE.—OPERA HOUSE (Rupe Murphy, manager): Gloriana 1; large house. Mr. and Mrs. Wayne 6-9; The Colonel 11; both to good houses. Spider and Fly 21.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): That Circus Girl Nov. 29-4; attendance light. The co. went to Cincinnati to reorganize. Out in the Kid 8; small audience. Danger Signal 11; Butti Oaks 12; Watson Sisters 14. ITEM: THE CHRISTMAS MIRROR met with a hearty welcome among the profession.

ALLIANCE.—SOUTHBROOK'S OPERA HOUSE (F. W. Gaskill, manager): Corse Payton co. 10-15; well-pleased audience.

CANAL DOVER.—BIG 4 OPERA HOUSE (Beiter and Cox, managers): Limited Mail 11; largest house of the season. Co. first-class. Kentuck 19; Al. G. Field's Minstrels 29.

BOWLING GREEN.—GRAND OPERA HOUSE (A. D. Fulton, manager): Killarney and the Rhine 7; good performance to a light house. Mid-Winter Circus 12, 13; W. S. Cleveland's Minstrels 15; McNeely's Visit 26.

SANDUSKY.—BIEMILLER'S OPERA HOUSE (Charles Baetz, manager): Lewis Morrison's Faust was presented to a large and fashionable audience 7. Sardou's Scrap of Paper was presented 12 by the Joe Jefferson Club (a home organization) to a well-filled house. Cleveland's Minstrels 14. ITEM: The Christmas Number has reached Sandusky. It is a work of art, and admired by all. May it always reflect the theatrical doings of the profession.

EAST LIVERPOOL.—NEW GRAND (James E. Orr, manager): Little Trixie to a full house 10. W. J. Knight's lecture, "Andrews' Raid," 11; fair house.

WARREN.—OPERA HOUSE (Elliott J. Geiger, manager): Oscar Sisson's The Colonel 8; business light.

POMEROY.—OPERA HOUSE (E. L. Keiser, manager): Marie Kinzie Comedy co. week of 17-22.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): Spider and Fly 8; good business. Mr. and Mrs. Robert Wayne co. 13-15; big advance sale. John L. Sullivan 19; Cleveland's Minstrels 22 and matinee.

TROY.—OPERA HOUSE (G. A. Brannan, manager): Spider and Fly 5; packed house. A Breezy Time 10; excellent performance to fair business. Pete Baker 14; Charles A. Loder 28.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): John L. Sullivan 10; good house. Cleveland's Minstrels 13; Hoss and Hoss 17; Wang Jan. 3. ITEM: THE CHRISTMAS MIRROR was a very welcome arrival, the only fault being a shortage in the supply. I have placed another good-sized order for it.

NEWARK.—MUSIC HALL (E. Wallace, manager): Danger Signal 6; good business. Lewis Morrison's Faust 12; Besiege Bonchill in Playmates 15. OPERA HOUSE (J. H. Miller, manager): Froman's Bostonian Metropolitan co. 7; fair business. Robinson Opera co. opened for a week 10 in La Mascotte to good business. ITEM: Newark's new opera house, the Memorial, will be ready to open by the middle of January. The theatre was erected in honor of deceased soldiers and sailors at a cost of \$100,000, and it is said to equal any theatre in the State. The seating capacity is 1,600, and has a stage 42 by 92 feet.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): Lincoln Carter's The Tornado delighted a large audience 7. The Colonel failed to please a small audience 10. The Police Inspector 11; fair house.

UNIONSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, managers): Little Trixie 6; fair business. Powell the magician 13. The Private Secretary 18; Ten Nights in a Bar-Room 19.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endley, manager): Killarney and the Rhine 5; small house. Hanlon's Fantasma 10, 11; crowded houses. Hoss and Hoss 22; Pock's Bad Boy 24; Field's Minstrels 28.

WOOSTER.—CITY OPERA HOUSE (Ketter and Adams, managers): Lewis Morrison's Faust 6; large house. Dr. Samuel P. Lealand lectured to a crowded house 7.

MT. VERNON.—WOODWARD OPERA HOUSE (Grant and Stetson, managers): George W. Larsen drew small houses 1-8. Circus Girl 18.

MCCONNELSVILLE.—OPERA HOUSE (G. S. Hann, manager): New York Theatre co. canceled date till later on. George W. Larsen and co. 17-19.

DEFIANCE.—CITIZEN'S OPERA HOUSE (B. F. Enos, manager): That Circus Girl 14; Killarney and the Rhine 17. The Girl I Left Behind Me 24. ITEM: The Christmas Number is a subject of much comment here. This superb edition cannot but magnify the present high prestige of THE MIRROR.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): The Limited Mail 8; large house.

CANTON.—THE GRAND (L. B. Cool, manager): Morrison's Faust 5 to good business. Bobby Gaylor in Sport McAllister pleased a large audience 11.

FOSTERIA.—ANDAS OPERA HOUSE (Campbell and Veon, managers): John L. Sullivan to S. R. O. 11.

CHILICOTHE.—MASONIC OPERA HOUSE (E. D. Robinson, manager): Pete Baker in new Chris and Lena 11; good house and pleased audience. The Crust of Society 15; large advance sale.

COSHOCTON.—OPERA HOUSE (W. H. McCabe, manager): Old Kentucky 20. O. S. U. Dramatic Club 24, 25.

OREGON.

PORTLAND.—MARQUAM GRAND (W. P. Adams, manager): Dark 3-9. CORBANS' NEW THEATRE (John F. Corbans, manager): The Pyre Opera co. in Johann Strauss' tuncful waltz opera, A Night in Venice, drew full houses 3-9. Francis Gaillard, a new member of the co., sang Richard Stahl's newest song during the second act, entitled "Love Me For Old Love's Sake," and was nightly encored. ORTHUM (W. S. Ford, manager): Russo and Swift's U. T. C. co., with M. G. Rader, W. H. Davidson, George Harris, Ed. Lloyd, Cora Bennett, Kate Lange, and Lillie Johnson in the leading characters, did good business 6-8 (four performances). ITEM: The Portland Universal Exposition, under the management of H. B. Hardt, was formally opened 1 by Mayor George B. Frank of this city. The ceremonies were preceded by a brilliant pyrotechnic display, including a bombardment of the building with fireworks and cannon. This was followed with a musical programme by the Portland First

Regiment Band. It is estimated that 10,000 people were at the opening of the exposition, and the attendance week ending 8 has been profitable. Many attractions of the Exposition were features of the Midwinter Fair, San Francisco, and the Interstate Fair, Tacoma, Wash. The exposition will close Jan. 15. W. S. Ford, a well-known and experienced theatrical manager, took managerial charge of the Orpheum, which has been dark for four weeks 3. Manager Ford purposes giving first-class attractions only at popular prices. This will surely place the house on a lucrative basis. The Portland Lodge of Elks, No. 142, gave a very successful Ladies' Social at their lodge-room in the Marquam 6. The lodge-room was packed to the doors with Elks from far and near accompanied by their wives and daughters and their sweethearts. An interesting entertainment was presented. Essie Tittell recited, Minnie Tittell sang, Thomas P. Getz recited, and the Weber Mandolin Club, of this city, played. Other amusing features of the programme were the reading of original poems, apropos of the occasion, by Colonel "Bob" Mitchell, who was chairman of the social, and Sam Simpson, Oregon's accepted poet. Subsequently the affair closed with a sumptuous collation contributed by the Elks.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (Ed. Overholser, manager): A Texas Steer 5; good business.

PENNSYLVANIA.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Byrnie Brothers' 8 Bells to a very large audience 8. Carrie Turner in The Crust of Society made a decided hit 10.

JOHNSTOWN.—ADAIR'S OPERA HOUSE (Alexander Adair, manager): Blue Jeans 7; packed house. JOHNSTOWN OPERA HOUSE (James G. Ellis, manager): House dark 10-15. FAMILY THEATRE (John Harris, manager): Business continues good at this house.

LEWISTOWN.—TWISTLE OPERA HOUSE (I. P. McKinney, manager): Choral Concert 11; pleasing entertainment to a good audience. The entertainment was given by local talent under the direction of Prof. C. A. Ellenberger, of Harrisburg.

SCRANTON.—DAVIS' THEATRE (George E. Davis, manager): Joseph D. Clifton and June Agnott in Ranch King 10-12; good business. THE FROTHINGHAM (J. H. Laine, manager): Faust 5; The Nominée 6; both to fair business. A Trip to Turkey 10, 11; light houses.

ACADEMY OF MUSIC (M. H. Burgunder, manager): Two Johns Comedy co. 3; good business. Willie Collier in A Back Number to fair business 8. Blue Jeans 10; good business. Richard Mansfield in Beau Brummell to large business 11.

LANCASTER.—FULTON OPERA HOUSE (B. and C. A. Vecker, manager): The Hustler 6; good house. The Nominée pleased a light house 7. The Crust of Society 8; fair business. Sousa's Band delighted a good-sized audience, matinee, 11. Della Fox Opera co. in The Little Troupier attracted a very large audience at advanced prices and made a hit. Jefferson D'Angelis, Paul Arthur, and Verna Kane shared honors with the star. Willie Collier in A Back Number drew a light house 12. Grau Opera co. in Paul Jones 13; Macready Dramatic co. 17-22.

Oil City.—OPERA HOUSE (C. M. Loomis, manager): J. C. Lewis in Si Plunkard 6; large house. Davenport and Fay, musicians, 10; fair house. Private Secretary 15.

ROCHESTER.—OPERA HOUSE (Miller Brothers, managers): J. C. Lewis in Si Plunkard pleased a large house 8; Vreeland's Minstrels 13.

TYRONE.—ACADEMY OF MUSIC (M. S. Falck, manager): The Gilhooleys Abroad 10; good performance; audience small. Kellar 20; Tornado Jan. 7.

WILKESBARRE.—GRAND OPERA HOUSE (M. H. Burg

FREELAND.—Opera House (John J. Welch, manager): Mayberry's Band concert 10; big house.

DANVILLE.—Opera House (F. C. Angle, manager): Little Speculator 8; satisfactory performance. Social Session 18; Tim the Thinker 22; The Circus Girl 25.

CARBONDALE.—Grand Opera House (Dan P. Byrne, manager): James O'Neill in Monte Cristo to a large and fashionable audience 11.

FRANKLIN.—Opera House (James P. Keene, manager): Davenport Brothers 11; The Private Secretary 14; Waite's Comedy co. 17-22.

PHILIPSBURG.—Pierce's Opera House (H. D. Bloom, manager): Katie Rhoades 3-8; large houses. Claude Kyle and Mr. and Mrs. Le Roy deserve special mention for fine acting.

POTTSTOWN.—Grand Opera House (George R. Harrison, manager): Sousa's Band 10; matinee; fair-sized and appreciative audience.

PLYMOUTH.—Opera House (Templeton and Sharp, managers): Two Johns 7; fair business.

YORK.—Opera House (B. C. Pests, manager): Fabio Romani, with living pictures, gave a very pleasing performance to a small house 6. Sousa's Band 11; big house. Concert the finest ever given here. Ovide Musin 14; Grand Opera co. 15.

UNIONTOWN.—Grand Opera House (John Baling, manager): Police Inspector 4; fair house. Sadie Hanson in A Kentucky Girl 7; good business. The Mirror is on sale at Harry Beeson's, newsdealer 71 West Main Street.

FRANKFORD.—Music Hall (W. B. Allen, manager): Two Johns pleased a fair-sized audience 1. 8 Bells 7; 8; good performance to a very large business. Prodigal Daughter 10, 11; strong co., but poor business. Showaway 13; Wilfred Clarke 15; Side Tracked 22.

BRIE.—Mammoth Opera Hall (Wagner and Reis, managers): The Girl I Left Behind Me 10; large audience. The Christmas Mirror in all respects exceeds any Christmas publication received here. The work of rebuilding the Park Opera House is progressing rapidly, and from present indications it looks as if it would be ready by March 1.—John L. Kerr, of the Widening Opera House, Syracuse, spent a few days in the city last week.

KINGSFORD.—White's Opera House (F. D. Hunter, manager): Joe Ott in The Star Gazer pleased a large and fashionable audience 6. Nellie McHenry in A Night at the Circus gave a clever performance 10. The comedian and supporting co. were well received. Robert Downing underlined. The Texas Cotton Palace, after a successful run of twenty-nine days, closed on 6. The last day fully 15,000 people attended. Excursions were run on roads to Waco within a distance of 200 miles at the rate of \$1 for the round trip, which brought the throng. The Palace will be reopened next Fall. Meanwhile the directors are making preparations to have everything in readiness.

PARIS.—Pitterson's Theatre (Harry Miller, manager): Thomas Q. Seabrooke to the capacity of the house at advanced prices 3; receipts, \$666. Miss Yaw 7; small house. Devil's Auction 10; James J. Corbett 14.

ALVARADO.—Opera House (J. W. Stark, manager): Senter Peyton Comedy co., billed for last week, failed to appear; cause unknown.

FLATONIA.—Opera House (E. A. Arvin, manager): W. A. Mahara's Minstrel; billed for Nov. 20, failed to appear; would have had a big house.

TEXARKANA.—Gibbs's Opera House (Harry Ehrlich, manager): Carrie Lamont 4; 8; light business.

HOUSTON.—Swink's and Co.'s Opera House (E. Bergman, manager): Frohman's Comedy co., one of the best attractions of the season, played to light business 3, 4; with matinee, wretchedly bad weather prevailing throughout the engagement. Felix Morris drew a small though very appreciative house 5.

TAYLOR.—Opera House (B. A. Booth, manager): Milton Nobles in For Revenue Only; performance excellent. Robert Downing in The Gladiator 13; Barlow Brothers' Minstrels 17.

BRYAN.—Grand Opera House (Schwarz and Mike, managers): Alabama 7; crowded house and well-pleased audience.

EL PASO.—Myers's Opera House (McKie and Shelton, managers): Robert Downing in The Gladiator 4; advance sale extremely large.

SHERMAN.—Cox's Opera House (Frank Ellsworth, manager): Ellen Beach Yaw 3; large and well-pleased audience. Charles H. Vale's New Devil's Auction 7, 8, 9. O. Felix Morris 13; Friends 18. Items: One hundred people came over from Denison by special train to hear Miss Yaw. The Devil's Auction carry a special car, loaded with scenery, which they were enabled to display here, owing to a recent enlargement of the stage.

FORT WORTH.—Greenwall's Opera House (Phil Greenwall, manager): Charles H. Vale's Devil's Auction was presented to a large audience 4; general satisfaction. Lillian Lewis presented Cleopatra 8; packed house; scenery and costumes were very fine. Texas, or the Siege of the Alamo, was presented by a very poor co. 8; small house.

MARSHALL.—Opera House (Johnson Brothers, managers): Carrie Lamont in Its Marriage a Failure 4; fair business. Concert by home co., supported by Mrs. Garlick, to large business 7. Yaw Concert co. 10; Vale's New Devil's Auction 11; Lillian Lewis in Cleopatra 12.

MARLIN.—King's Opera House (G. A. King, manager): W. C. Brann, lecture 10.

HILLSBORO.—Levy Opera House (A. T. Rose, manager): The Devereux Heywood Concert co. 4; fair business. Perkins' Cold Day co. 4, 5; light business. Items: Miss Rita Dixon's singing was very fine, also her rendition of the part she played.—Barlow's Minstrels 14.

GREENVILLE.—King Opera House (J. O. Torgard, manager): Chip of the Old Block 3; poor business. Lillian Lewis in Cleopatra 4; crowded house. Ellen Beach Yaw 8; crowded house.

DALLAS.—Opera House (George Anney, manager): Devil's Auction 5, 6; good business; production considered much better than that of last year. Lillian Lewis 7, 8 in Cleopatra and Good-Bye, Sweetheart, to very fair business.

AUSTIN.—Millet's Opera House (Rigby and Walker, managers): Milton Nobles 3 in For Revenue Only to a small but pleased audience. Felix Morris 5, double bill at matinee. The Old Musician, and The Best Man. Also double bill at night, A Game of Cards, and Behind the Scenes, at advanced prices; good business. Charley's Aunt 7; large audience. Robert Downing 12; Old Squire Hawkins 13; Mrs. Potter and Kyrie Bell 20.

CLARKSVILLE.—Trilling's Opera House (C. S. Ruble, manager): Carrie Lamont to fair business 3; performance good. Heywood Concert co. 6; crowded house; audience delighted; best attraction we have had here this season.

GAINESVILLE.—Opera House (Paul Gallia, manager): Henry Leroy and Lottie Wade presented By Wits Outwitted, Squabbles, Linked by Law, and Our Married Masters 6-8, with matinee, to large and pleased audiences.

ABILENE.—B. and W. Opera House (W. F. Batjer, manager): Mahara's Minstrels 6; good business. Vitoli Concert co. 20.

DENISON.—Wilkinson Opera House (J. W. Wilkinson, manager): Lillian Lewis in Cleopatra 3; large audience. Devil's Auction 8; crowded house; Eugene Bruno, Jr., made a hit in his latest topical song, "Girl Wanted."

CORSICANA.—Merchant's Opera House (Pinkston and Church, managers): A Cold Day, and Chip of the Old Block 7, 8; small but well-pleased audiences. Barlow Brothers' Minstrels 13.

PALESTINE.—Temple Opera House (Dilley and Swift, managers): Iowa State Band 10; Barlow Brothers' Minstrels 14; Ellen Beach Yaw 17.

HUNTSVILLE.—Henry Opera House (John Henry, manager): Professor William French, crayon and caricaturist, of Chicago, lectured to a full house 9.

NAVASOTA.—Columbia Opera House (M. Gahert, manager): Powell's Musical co. 5, 6; small business. Alabama 8; S. R. O. Phinney's Iowa State Band of fifty pieces 14.

SALT LAKE CITY.—Salt Lake Theatre (C. S. Burton, manager): A local co. in the drama, Led Astray, 3, 4; to light business. Jennie M. Long, a professional reader, had the matter in charge. The stock co. rested part of last week. Under the direction of Professor H. S. Krouse, an amateur co. presented an operetta entitled A Dress Rehearsal, 15 to a crowded house. H. G. Whitney, dramatic editor of the News, of Edwin M. Ryde, managed the affair in behalf of the Young Ladies Aid Society, to whose coffers it brought a good return. It is to be repeated.—Items: The at-

WATERTOWN.—Grand Opera House (Peterson and Croll, managers): Every seat was sold for Bishop Bowler's lecture on "Abraham Lincoln" on 11.

SIOUX FALLS.—Grand Opera House (S. M. Bear, manager): Little In Old Kentucky turned people away 14. A Summer Bizzard 14.—Items: The Mirror is the first Christmas annual that came here. Your correspondent disposed of fifty copies.

MEMPHIS.—New Lyceum Theatre (John Mahoney, manager): Thomas Q. Seabrooke and his comic opera co. in Tabasco and Lute of Champagne to very large business 6-8; the S. R. O. sign being used for three here, and he seemed to improve on acquaintance. Mr. and Mrs. Edwin Milton Royle in their comedy-drama, Friends, to good business and well-pleased audiences 10-12. Marie Wainwright underlined.—Grand Opera House (R. S. Douglas, manager): James J. Corbett in Gentleman Jack to large and enthusiastic houses 6-8. Peter F. Dailey in A Country Sport 10, 11; fair business. William Harris, of the firm of Rich and Harris, who is out on a little pleasure jaunt, joined his Country Sport co. here and will spend the next two weeks with them.

TENNESSEE.

MEMPHIS.—New Lyceum Theatre (John Mahoney, manager): Thomas Q. Seabrooke and his comic opera co. in Tabasco and Lute of Champagne to very large business 6-8; the S. R. O. sign being used for three here, and he seemed to improve on acquaintance. Mr. and Mrs. Edwin Milton Royle in their comedy-drama, Friends, to good business and well-pleased audiences 10-12. Marie Wainwright underlined.—Grand Opera House (R. S. Douglas, manager): James J. Corbett in Gentleman Jack to large and enthusiastic houses 6-8. Peter F. Dailey in A Country Sport 10, 11; fair business. William Harris, of the firm of Rich and Harris, who is out on a little pleasure jaunt, joined his Country Sport co. here and will spend the next two weeks with them.

going with them from New Orleans to New York, where they open shortly.

NASHVILLE.—The Vendome (W. A. Sheetz, manager): James H. Wallick in The Bandit King 6-8; very poor houses. Joseph Jefferson 10, 11 in Rip Van Winkle, "ricket on the Heath and Lend Me Five Shillings to crowded and delighted houses. Peter F. Dailey in A Country Sport 12, 13; Sandow 14, 15.—Grand Opera House (Harry and Boyle, managers): The Derby Winner canceled 11, 12, and will lie off until after the holidays, so this house will be dark till 21.—The Bijou (Brown and Reilly, managers): John Kellner, business representative, the Emmett in Pulse of New York 10-13; small houses.—Items: Joseph Jefferson, while in the city, was entertained by several of his friends, and made a short talk at a meeting of the Central Literary Club.

KNOXVILLE.—Statue's Theatre (Fritz Staub, manager): Baldwin Melville co. 3-8 to crowded houses. On account of the very large business the co. extended their engagement this week with the exception of Wednesday, 12, when Bates Brothers' Humpty Dumpty will be the attraction.—Items: The Christmas Number is on sale at our news-stands and is selling rapidly. It is being highly complimented upon all sides.

CHATTANOOGA.—New Opera House (Paul R. Albert, manager): The only attraction of the past week was The Ensign to a packed house 3.—Items: The Christmas Number is a work of art. Every number was sold within an hour of its arrival.

BRISTOL.—Harnel's Opera House (McPherson, Aiken and Still, lessees): Bates Brothers' Humpty Dumpty 8; fair business. Performance unsatisfactory.

COLUMBIA.—Grand Opera House (Charles B. Eddy, manager): The Tornado 1; delighted audience. T. C. G. and top-heavy house. She 10; Peck's Bad Boy 13.

GALLATIN.—Tomkins's Opera House (H. A. Holmes, manager): Boyd's Minstrels 14.

TEXAS.

WACO.—Garland Opera House (J. P. Garland, manager): Charles H. Vale's New Devil's Auction 3, despite inclement weather, drew a good house. Barlow Brothers' Minstrels 7; fair-sized audience. Felix Morris presented a double bill 8 at advanced prices to fair-sized house, behind the Scenes, and A Game of Cards. The comedian and supporting co. were well received. Robert Downing underlined. The Texas Cotton Palace, after a successful run of twenty-nine days, closed on 6. The last day fully 15,000 people attended. Excursions were run on roads to Waco within a distance of 200 miles at the rate of \$1 for the round trip, which brought the throng. The Palace will be reopened next Fall. Meanwhile the directors are making preparations to have everything in readiness.

PARIS.—Pitterson's Theatre (Harry Miller, manager): Thomas Q. Seabrooke to the capacity of the house at advanced prices 3; receipts, \$666. Miss Yaw 7; small house. Devil's Auction 10; James J. Corbett 14.

ALVARADO.—Opera House (J. W. Stark, manager): Senter Peyton Comedy co., billed for last week, failed to appear; cause unknown.

FLATONIA.—Opera House (E. A. Arvin, manager): W. A. Mahara's Minstrel; billed for Nov. 20, failed to appear; would have had a big house.

TEXARKANA.—Gibbs's Opera House (Harry Ehrlich, manager): Carrie Lamont 4; 8; light business.

HOUSTON.—Swink's and Co.'s Opera House (E. Bergman, manager): Frohman's Comedy co., one of the best attractions of the season, played to light business 3, 4; with matinee, wretchedly bad weather prevailing throughout the engagement. Felix Morris drew a small though very appreciative house 5.

TAYLOR.—Opera House (B. A. Booth, manager): Milton Nobles in For Revenue Only; performance excellent. Robert Downing in The Gladiator 13; Barlow Brothers' Minstrels 17.

BRYAN.—Grand Opera House (Schwarz and Mike, managers): Alabama 7; crowded house and well-pleased audience.

EL PASO.—Myers's Opera House (McKie and Shelton, managers): Robert Downing in The Gladiator 4; advance sale extremely large.

SHERMAN.—Cox's Opera House (Frank Ellsworth, manager): Ellen Beach Yaw 3; large and well-pleased audience. Charles H. Vale's New Devil's Auction 7, 8, 9. O. Felix Morris 13; Friends 18. Items: One hundred people came over from Denison by special train to hear Miss Yaw. The Devil's Auction carry a special car, loaded with scenery, which they were enabled to display here, owing to a recent enlargement of the stage.

FORT WORTH.—Greenwall's Opera House (Phil Greenwall, manager): Charles H. Vale's Devil's Auction was presented to a large audience 4; general satisfaction. Lillian Lewis presented Cleopatra 8; packed house; scenery and costumes were very fine. Texas, or the Siege of the Alamo, was presented by a very poor co. 8; small house.

MARSHALL.—Opera House (Johnson Brothers, managers): Carrie Lamont in Its Marriage a Failure 4; fair business. Concert by home co., supported by Mrs. Garlick, to large business 7. Yaw Concert co. 10; Vale's New Devil's Auction 11; Lillian Lewis in Cleopatra 12.

MARLIN.—King's Opera House (G. A. King, manager): W. C. Brann, lecture 10.

HILLSBORO.—Levy Opera House (A. T. Rose, manager): The Devereux Heywood Concert co. 4; fair business. Perkins' Cold Day co. 4, 5; light business. Items: Miss Rita Dixon's singing was very fine, also her rendition of the part she played.—Barlow's Minstrels 14.

GREENVILLE.—King Opera House (J. O. Torgard, manager): Chip of the Old Block 3; poor business. Lillian Lewis in Cleopatra 4; crowded house. Ellen Beach Yaw 8; crowded house.

DALLAS.—Opera House (George Anney, manager): Devil's Auction 5, 6; good business; production considered much better than that of last year. Lillian Lewis 7, 8 in Cleopatra and Good-Bye, Sweetheart, to very fair business.

AUSTIN.—Millet's Opera House (Rigby and Walker, managers): Milton Nobles 3 in For Revenue Only to a small but pleased audience. Felix Morris 5, double bill at matinee. The Old Musician, and The Best Man. Also double bill at night, A Game of Cards, and Behind the Scenes, at advanced prices; good business. Charley's Aunt 7; large audience. Robert Downing 12; Old Squire Hawkins 13; Mrs. Potter and Kyrie Bell 20.

CLARKSVILLE.—Trilling's Opera House (C. S. Ruble, manager): Carrie Lamont to fair business 3; performance good. Heywood Concert co. 6; crowded house; audience delighted; best attraction we have had here this season.

GAINESVILLE.—Opera House (Paul Gallia, manager): Henry Leroy and Lottie Wade presented By Wits Outwitted, Squabbles, Linked by Law, and Our Married Masters 6-8, with matinee, to large and pleased audiences.

ABILENE.—B. and W. Opera House (W. F. Batjer, manager): Mahara's Minstrels 6; good business. Vitoli Concert co. 20.

DENISON.—Wilkinson Opera House (J. W. Wilkinson, manager): Lillian Lewis in Cleopatra 3; large audience. Devil's Auction 8; crowded house; Eugene Bruno, Jr., made a hit in his latest topical song, "Girl Wanted."

CORSICANA.—Merchant's Opera House (Pinkston and Church, managers): A Cold Day, and Chip of the Old Block 7, 8; small but well-pleased audiences. Barlow Brothers' Minstrels 13.

PALESTINE.—Temple Opera House (Dilley and Swift, managers): Iowa State Band 10; Barlow Brothers' Minstrels 14; Ellen Beach Yaw 17.

HUNTSVILLE.—Henry Opera House (John Henry, manager): Professor William French, crayon and caricaturist, of Chicago, lectured to a full house 9.

NAVASOTA.—Columbia Opera House (M. Gahert, manager): Powell's Musical co. 5, 6; small business. Alabama 8; S. R. O. Phinney's Iowa State Band of fifty pieces 14.

SALT LAKE CITY.—Salt Lake Theatre (C. S. Burton, manager): A local co. in the drama, Led Astray, 3, 4; to light business. Jennie M. Long, a professional reader, had the matter in charge. The stock co. rested part of last week. Under the direction of Professor H. S. Krouse, an amateur co. presented an operetta entitled A Dress Rehearsal, 15 to a crowded house. H. G. Whitney, dramatic editor of the News, of Edwin M. Ryde, managed the affair in behalf of the Young Ladies Aid Society, to whose coffers it brought a good return. It is to be repeated.—Items: The at-

WATERTOWN.—Grand Opera House (Peterson and Croll, managers): Every seat was sold for Bishop Bowler's lecture on "Abraham Lincoln" on 11.

SIOUX FALLS.—Grand Opera House (S. M. Bear, manager): Little In Old Kentucky turned people away 14. A Summer Bizzard 14.—Items: The Mirror is the first Christmas annual that came here. Your correspondent disposed of fifty copies.

MEMPHIS.—New Lyceum Theatre (John Mahoney, manager): Thomas Q. Seabrooke and his comic opera co. in Tabasco and Lute of Champagne to very large business 6-8; the S. R. O. sign being used for three here, and he seemed to improve on acquaintance. Mr. and Mrs. Edwin Milton Royle in their comedy-drama, Friends, to good business and well-pleased audiences 10-12. Marie Wainwright underlined.—Grand Opera House (R. S. Douglas, manager): James J. Corbett in Gentleman Jack to large and enthusiastic houses 6-8. Peter F. Dailey in A Country Sport 10, 11; fair business. William Harris, of the firm of Rich and Harris, who is out on a little pleasure jaunt, joined his Country Sport co. here and will spend the next two weeks with them.

TENNESSEE.

MEMPHIS.—New Lyceum Theatre (John Mahoney, manager): Thomas Q. Seabrooke and his comic opera co. in Tabasco and Lute of Champagne to very large business 6-8; the S. R. O. sign being used for three here, and he seemed to improve on acquaintance. Mr. and Mrs. Edwin Milton Royle in their comedy-drama, Friends, to good business and well-pleased audiences 10-12. Marie Wainwright underlined.—Grand Opera House (R. S. Douglas, manager): James J. Corbett in Gentleman Jack to large and enthusiastic houses 6-8. Peter F. Dailey in A Country Sport 10, 11; fair business. William Harris, of the firm of Rich and Harris, who is out on a little pleasure jaunt, joined his Country Sport co. here and will spend the next two weeks with them.

tacks of the Salt Lake Theatre will give a grand ball 21, at this house.—The Grand Theatre will be opened 17 by the Lyceum Dramatic co. of Denver. Captain Swift is selected for the opening. The house is very cosy, and I see no reason why it should not succeed.

VERMONT.

BRATTLEBORO.—Town Hall: Black Crook 7, with a large and excellent co., gave a very unsatisfactory performance owing to the wretched stage accommodations. A car-load of special scenery, none of which could be used, remained at the railroad station. First-class attractions rarely visit us a second time for this reason.

BENNINGTON.—Opera House (Opera House Co. managers): Fanny Rice in A Frau's Frolic to a good house 11, and a delighted audience. Gustave Frohman's Jan 26.

MONTPELIER.—Blanchard Opera House (G. L. Blanchard, manager): Black Crook 12; large business. Mollie Killingbeck 19.

BURLINGTON.—Howard Opera House (W. K. Walker, manager): H. R. Ragan, lecture, "Home and Haunts of Shakespeare," 12; S. R. O. Fanny Rice in A Frau's Frolic 13; large business.—CITY HALL: Advertising Carnival 10, 11; large attendance.—Items: The Christmas Number is of unparalleled excellence.

VIRGINIA.

SUFFOLK.—CITY HALL (H. E. Elam, manager): Robin Hood 6; very large business.

STAUNTON.—Opera House (W. L. Oliver, manager): Mabel Paige co. opened for a week at popular prices 10 to fair business on account of rain.

NORFOLK.—Academy of Music (A. R. Duesberry, manager): Barnabee, Karl and McDonald's co. in Robin Hood 7, and matinee 8; in The Knickerbockers 9. Splendid houses.—Items: The Christmas Mirror reflects credit on the enterprise and ability of the editor of The Mirror.

PETERSBURG.—Academy of Music (William E. French, manager): Mabel Paige, supported by a good co., 3-8 to good business.—Items: The Christmas Mirror surpasses any holiday publication ever seen here.

ALEXANDRIA.—Hill's Opera House (J. M. Hill, manager): Sadie Whiteford closed her engagement here 3 as Parthenia in Ingomar. Lew Dockstader's Minstrels 10; packed house. The performance was cut, and was very disappointing.

DANVILLE.—Academy of Music (Col. J. M. Neal, manager): In Old Kentucky (No. 2) was greeted by a large and delighted house 19. Duffy's Blunders 14.

ROANOKE.—Academy of Music (J. D. Lazell, manager): Charity concert by home talent 13. House dark until Jan. 5.

LYNCHBURG.—Opera House (Ernest R. Gilbert, manager): In Old Kentucky 11; large house, despite a heavy rain. Lizzie Evans and Paul Gilmore were in the cast, and were warmly received.

RICHMOND.—Academy of Music (Thomas G. Leach, manager): In Old Kentucky 12, 13; large and appreciative audiences. Dr. D. J. Stafford lectured on Hamlet 14; Barney Ferguson 15.—The New Theatre (Thomas G. Leach, manager): The Fencing Master 10; large and fashionable audience. Ois Skinner in His Grace de Grammont 14, 15, and The King's Jester; good advance sale. Col. Robert G. Ingersoll 17.—Items: Allen Jenkins has resigned his position as dramatic editor of the Times. The place has not yet been filled.

WASHINGTON.

WALLA WALLA.—Opera House (H. V. Fuller, manager): Rusco and Swift's U. T. C. appeared 4 and advertised real bloodhounds, alligators, and donkeys, and when the curtain raised there were none to be seen. The manager of the theatre remonstrated with Messrs. Rusco and Swift, and threatened to return the money for tickets sold if the performance were any further slighted.—Items: The positive dates set, but in rapid succession the following attractions, Woman Against Woman, Clemenceau Case, Two Jolly Chums, Katie Putnam, Carleton Opera co., Troubadours, Calhoun Opera co., Devil's Auction, Dan's Sully, Black Crook.—A grand Kirmess will be given next January; it will last three nights and will be under the sole management of your correspondent.—The Charles Riggs co. played Woman Against Woman, and the Clemenceau Case to fair houses 7, 8.

SPOKANE.—Auditorium (Harry C. Hayward, manager): The grand concert given in aid of the Army Post Fund 6 was a success in every respect. receipts, \$6,000.

TACOMA.—Ninth Street Theatre (W. H. Fife, manager): R. E. French and co. 3-8 to light business in The Golden Giant, Davy Crockett, Blacksmith's Daughter and co. Bad weather reduced the attendance.—Tacoma Theatre (John W. Hanna, manager): House dark 3-4.

ELLENBURG.—Lloyd's Opera House (Charles Finberg, manager): London Music Hall Burlesque co.; crowded house.

WEST VIRGINIA.

WESTON.—Bismark Opera House (F. Brinkman, manager): Carl Brehm in Ten Nights in a Bar-Room; w. well received 8; receipts, \$233.—Opera House: Fancy Ball 12 13.

WHEELING.—Opera House (F. Riester, manager): Blue jeans 5; fair business. Limited Mail 7; light business. Powell, the magician, 8; good houses. Black Patti Concert co. 10; good business. Ward-James co. 22, Tornado 27.—Grand Opera House (Charles A. Feinler, manager): Danger Signal 6-8; fair business. Si Plunkard co. 10-12; S. R. O. Kelly and Wood 20-22; Trolley System 23-26.

CHARLESTON.—Burlew Opera House (N. S. Burlew, manager): Stowe and Co.'s U. T. C., matinee and night, to good business 8.

HUNTINGTON.—Davis Theatre (Joseph Gallick, manager): Evangelist Schoolfield, from Danville, Va., is holding overflowing meetings in the Opera House. Nothing booked until Christmas.

PARKERSBURG.—Academy of Music (H. N. Roby, manager): Gen. Gordon lectured 7 to a large and enthusiastic audience. Ten Nights in a Bar-Room 11; small house. Si Plunkard 20.

WISCONSIN.

MADISON.—Fuller Opera House (Edward M. Fuller, manager): Bessie Bonnell in Playmates played a return date 9 to a large and well-pleased audience. Sol Smith Russell has a very large advance sale.

RACINE.—Belle City Opera House (Sherman Brown, manager): A large and satisfied audience greeted Joseph Murphy in Sham Rue 8.

FOND DU LAC.—Crescent Opera House (P. H. Haber, manager): John Dillon in Our Next Congressman 4; fair house.

OSHKOSH.—Grand Opera House (J. E. Williams, manager): Bessie Bonnell in Playmates delighted a large audience 5.

LA CROSSE.—Theatre (J. Strasilpka, manager): Frohman's Charity Ball pleased a medium audience 10. Jennie O'Neill Potter, return engagement, 17.

PORTAGE.—Opera House (A. H. Carnegie, manager): Conroy and Fox in Hot Tamales 20.

ANTIGO.—Opera House (Hoefler Bros., managers): The Earle Lin ten co. closed 3-10; very good business. John Dillon in Our Next Congressman 17.

WAUKESHA.—Casino (Lee S. Ovitt, manager): John Griffith in Faust 10; fair house.

WYOMING.

LARAMIE.—Opera House (W. H. Root, manager): Frohman's co. in The New Boy 20. Milton Nobles 31-1.

CANADA.

MONTREAL.—Academy of Music (Henry Thomas, manager): Augustus Plouffe co. opened 10 in Mue. Sans Gêne to good business, but not half as good as the piece merited, and there is little doubt that by the end of the week there will be a big increase. It is one of the finest productions ever seen in Montreal. The principal parts are assumed by Kathryn Kidder, Aug. Goddard, Wallace Shaw, Harold Russell, and J. K. Hackett, and are all played excellently. The scenery, costumes, etc., are on a scale very seldom seen in road co. The first being recalled two and three times at the end of each act. Fanny Rice in A Frau's Frolic 17-22.—Items: The Theatre (Spartan and

THE CHRISTMAS MIRROR.

It Inspires High Praise from all Quarters—
Press and Personal Opinions.

Chicago Herald.

A HANDSOME HOLIDAY PUBLICATION.—The Christmas number of THE NEW YORK DRAMATIC MIRROR is one of the most artistic and interesting among the holiday publications. In letter press and illustration it compares favorably with the achievements of the best magazines, and the literary matter is varied and appropriate. There are contributions from many actors and writers who are known to fame, and no one may read these pages without feeling that the dramatic profession is now represented and indorsed by gentlemen of dignity and character. THE MIRROR at all times preserves a higher and better tone than was at one time considered possible in the case of a dramatic journal, and its success would seem to indicate that the profession is gaining rapidly in self-respect. Harrison Grey Fiske, the accomplished editor, deserves great credit for his painstaking efforts as illustrated in the regular and special issues of THE MIRROR.

Atlanta Constitution.

A GREAT ISSUE.—Filled to overflowing and glittering in its wealth of good things, THE CHRISTMAS MIRROR is out and upon the news stands.

It is by far the most elaborate Christmas publication that has yet appeared, and its publishers are to be congratulated at its marvelous excellence from every point of view.

From the exquisite water color on the first page, which is a petite and chic little maid and man in motley style, presenting to view a magic mirror, reflecting masks of every sort and kind, to the last page, on which is announced the greetings of Henry Greenwall and his newly made chain of theatres, the publication is truly superb.

Throughout there is to be found a profusion of portraits of the most notable players of the day, and the forceful stories and charming poems, some of which are almost without a parallel, cannot fail to delight and entertain the most fastidious.

Its editor, Harrison Grey Fiske, has reason to be proud of this remarkable achievement—at least, those who have seen it are.

Kansas City Star.

The one thing that need not be said of the Christmas number of THE NEW YORK DRAMATIC MIRROR is, that it excels in merit and beauty, all of its worthy predecessors, the MIRRORS of Christmases past. The comment is superfluous now, because it could have been foretold by all the people in Stageland, and all the visitors thereto, who have seen THE MIRROR's holiday number grow in richness from year to year, and because the present issue is so absorbingly interesting that he into whose hands it falls has no time for vain comparisons. There are eighty-eight clear pages between the bright-lined covers of THE CHRISTMAS MIRROR for '94, and of the things printed therein the quantity actually readable is amazingly vast when one reflects upon what desert stretches are the letter-press of Christmas numbers of almost any publication. Eighty contributors have written the number, in response to Mr. Fiske's well-judged invitation. Most of them are men and women in some sort of close alliance with the stage, but the number leads off with a poem, "Evening in Broadway," by Arthur Grissom, which fact has especial interest hereabout. Kansas City, furthermore, is the region selected by Edmund Russell for the location of an exceedingly fanciful and witty story. Then, too, there is a chatty little account of a visit to Dr. Holmes, written by Errol Dunbar, who was a stock company citizen of this town last summer. The portraits number 200, including the unfamiliar faces of some men whose names are celebrated—Charles Frohman's for instance—and full-page groups of the principal stock companies of New York, Daly's, the Lyceum, Palmer's, and the Empire. A good portrait of handsome John Craig is one of the fourteen in the Daly group.

Chicago Evening Post.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is, without reserve, one of the most entertaining of the year's holiday weeklies. Both in respect of the literary contents and the illustrations—the latter ranging from elegant portraits to clever sketch and caricature—the publication is altogether enjoyable, a credit to Mr. Fiske and an ornament to current dramatic literature. From cover to cover its seventy-five pages teem with good things, with new things. Several of the short poems are capital verse. Frank Butler's three stanzas, "I Met Young Pleasure," are sympathetically illustrated by W. H. Funk—the atmosphere of a summer thought hangs over the page. "Poor Goldsmith," a comedy in one act, from the pen of Rolin Cutter, is very bright. It would bear production. Arthur Hornblow's article on "The Leading Contemporary Dramatists" is a paper of scholarly tone. "Too Clever by Half" is a good story by Wilfrid North. William T. ("Biff") Hall writes facetiously of "Some Agents I Have Met," and expresses the opinion—based upon a fifteen years' experience—that "the gentlemen are fast crowding out the rowdies." An interesting, though eccentric, psychological study in less than thirty lines is "Brain Pictures," by Mrs. Minnie Madden Fiske. Bronson Howard in a terse article on "Art and Morals" lays it down that art has no morals. He does not assure us, however, that there is no art in morals. The illustration "A Gambol at the Lambs' Club" (signed W. P. C.) is one of the happiest. The male lambs are watching the gamboling of a kid—in black silk hose. The scene is graphically portrayed, though its suggestions are not exactly those of Handel's lines:

O nymph more bright
Than moonshine bright!
Like kiddings blithe and merry.

Wallace Bruce's forty lines on "Contemplatin'" are sound dialect philosophy, with more than a dash of genuine sentiment. Colonel Alston Brown's discussion of "The Right to Hiss" is timely. "A Contrast"—pen drawing by Roy Leighton Budd—reads a sharp lesson upon the popular weakness for the stage pugilist, high-kicker, burglar, bridge-jumper and living picture pouce as opposed to the merits and exponents of legitimate drama. The legend beneath the drawing concludes thus: "It is useless to wall, to moralize or to criticize. Theatrical patience, like actual virtue, will have its reward. Wait!"

There is a score of other features almost equally suggestive and ingenious. The issue is inviting from any point of view.

Detroit Journal.

The Christmas number of THE DRAMATIC MIRROR, issued this week, is a thing of beauty and a wonder. It eclipses anything heretofore attempted in that line by its editor, Harrison Grey Fiske. The volume contains eighty-eight beautifully printed pages, and enough interesting reading to last a year. Nearly every actor, actress and theatre manager of any prominence is represented by a likeness artistically executed. And the beauty of these pictures is found in the fact that they look like persons they are supposed to represent. Good as this number is, it is safe to predict that next Christmas Mr. Fiske will issue another as much superior as this one is superior to its predecessors.

Albany Times-Union.

The Christmas number of THE DRAMATIC MIRROR

made its appearance Saturday morning. It is a thing of beauty, and will be a joy to every purchaser of Harrison Grey Fiske's delightful publication. The articles, poetry and illustrations show evidences of having been carefully prepared and are principally the work of clever members of the dramatic profession. One of the most interesting features of the publication, is the composite pictures of the different stock companies of New York city.

Theatrical Tidings.

Harrison Grey Fiske's CHRISTMAS MIRROR is out. It is even better than its predecessors. The contributors are the best known and best equipped theatrical writers, and the advertisers comprise the representative managers and actors. Fifty cents is the price charged for the publication. A dollar would not be thrown away on it.

Polly Pry in N. Y. Recorder.

The Christmas number of THE DRAMATIC MIRROR is an admirable one, and if I had to choose from among its many excellent features I might be puzzled to do so, though I think I should finally decide upon Stephen Fiske's very interesting article, "Royalty at the Theatre." Mr. Fiske always has something to say, and knows how to say it.

Spirit of the Times.

THE DRAMATIC MIRROR, the acknowledged organ of the theatrical profession, publishes, this week, the latest Christmas number ever issued by a theatrical newspaper, pictorially and literally. Its combination of contributions, portraits, pictures and advertisements is unprecedented in dramatic journalism.

Yonkers Gazette.

The Christmas number of THE NEW YORK DRAMATIC MIRROR, bearing the date Dec. 22, 1894, is before us. Year after year Harrison Grey Fiske, editor and proprietor of this, the leading dramatic paper of the metropolis, gets out a special Christmas issue that is a delight to all so fortunate as to possess a copy. This year he has excelled all former efforts, giving eighty-eight pages of elegant engravings and letter press of matters particularly pertaining to the theatrical and musical profession. The group of portraits of the members of Augustin Daly's, Daniel Frohman's Lyceum Theatre, Charles Frohman's Empire Theatre, A. M. Palmer's stock companies, and of the principal members of the Whitney Opera company are particularly attractive and timely, while the page giving the portraits of forty favorite actors is well worth framing. In everything that goes to make up an able, clean, up-to-date theatrical journal, THE DRAMATIC MIRROR is way ahead of all competitors and, as usual, leaves them far in the distance in its annual Christmas issue.

Philadelphia Ledger.

Once again Christmas is approaching, and once again is its coming agreeably indicated by the holiday number of THE DRAMATIC MIRROR. The publication is, if anything, more attractive than ever this year, both as to literary matter and illustrations, and, like the regular weekly edition of THE MIRROR, is thoroughly in touch with the theatrical life of the day.

Lyndburg, Va., Advance.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is on the news-stands and is, by far, the handsomest number ever issued by this enterprising journal.

Boston Journal.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is a gorgeous publication and reflects credit on its enterprising publisher. It contains a large number of portraits of prominent players, and not a little of value to those who are interested in stage lore.

New York Home Journal.

To say that the Christmas DRAMATIC MIRROR is the handsomest thing of its class would be doing it scant justice. The average issue of this journal is so far above the ordinary professional periodical that THE MIRROR stands easily first. In beauty of colored covers, wealth of contributions and profusion of illustration, the Christmas MIRROR is unique among this season's holiday publications.

Stonewall, O., Evening Star.

The present number outshines all former efforts in artistic work and interesting matter. It is a valuable souvenir.

Syracuse Sunday Times.

The Christmas number of THE DRAMATIC MIRROR is a beauty. Our congratulations to Harrison Grey Fiske.

Chicago Dispatch.

The Christmas number of THE DRAMATIC MIRROR is on sale all over the city. The issue is one of the most artistic and interesting of all the Christmas periodicals. The illustrations are superb, and the list of contributors embraces every American player of note.

Theatrical Tidings.

A unique feature of the CHRISTMAS MIRROR is its publication of portraits of the members of our stock companies grouped around their respective managers. The organizations of Charles Frohman, Daniel Frohman, A. M. Palmer, and Augustin Daly stand for the legitimate drama, and Fred. C. Whitney's stock company, now singing Rob Roy, is selected as the representative of comic opera.

Maid and Express.

The Christmas number of THE DRAMATIC MIRROR is a superbly printed production, and well worth reading.

Newburgh, N. Y., Register.

THE CHRISTMAS MIRROR is having a big sale. The sketches are by popular writers, the illustrations are, in the main, of popular dramatic artists, showing a number of them as they appear in well-known personifications. Previous holiday numbers have been art treasures, the present issue is an art and literary treasure combined.

Boston Commonwealth.

THE DRAMATIC MIRROR has published a Christmas number, splendid with color outside, and inside interesting with capital stories, plays and essays. The articles are written mostly by stage folk. From playwrights one expects good things, but one is a little surprised to find so much literary talent among actors. Among the articles is an admirable little play by Rolin Cutter, called Poor Goldsmith; it sets forth very strongly one phase of Goldsmith's love affair with Mary Horneck.

Augusta, Ga., Herald.

The Christmas number of THE DRAMATIC MIRROR is out, and it is a gem. It is replete with good things from the pens of America's greatest actors, dramatists, and critics. Typographically it is perfect, and the engravings are excellent specimens of the artist's skill. The cover is an especially attractive piece of work designed by William Martin Johnson. The Christmas number is undoubtedly a great triumph, and Harrison Grey Fiske, its editor and proprietor, is to be congratulated upon his success. THE DRAMATIC MIRROR is the leading dramatic journal of America and has won a reputation of which it may well feel proud.

Albany Journal.

The Christmas number of THE DRAMATIC MIRROR is really superb, and easily ahead of any previous holiday number. There are contributions from playwrights, critics and actors on a wide variety of topics, and a vast amount of entertainment is afforded the readers. This number is profusely and handsomely illustrated. THE

MIRROR is without a peer in its own field, and it's a pleasure to know that it is enjoying prosperity.

New York World.

THE CHRISTMAS MIRROR is one of the handsomest special editions ever issued by its energetic editor, Harrison Grey Fiske. Its eighty-eight pages, all profusely illustrated, are models of typographical excellence. An illuminated cover by W. Martin Johnson is daintily drawn and artistic in color. Some of the special features of the number are portraits of the leading members of the Daly, Empire, Lyceum and Palmer stock companies, and articles on "The Lambs," by Grant Stewart; "Garriek's Villa," charmingly illustrated in pen and ink by its author, Walter Stearns Hale, and "Contemporary Dramatists," by Arthur Hornblow. Some of the other contributors are James T. Powers, Colonel T. Alston Brown, Stephen Fiske and Mrs. Potter.

Buffalo Enquirer.

The CHRISTMAS MIRROR is out and it is by all odds the best annual number of that interesting periodical that has ever been printed. It embodies eighty-eight pages, not including the cover, and seventy-four of them contain highly interesting reading matter and pictures, photographs, and sketches. Among the most attractive pictorial features are group photographs of Augustin Daly's, A. M. Palmer's, Daniel Frohman's, and Charles Frohman's stock companies and a similar group of Whitney's Rob Roy company. The faces of forty favorite actors also adorn another page. There are over seventy short stories, poems, and sketches from well-known writers, and the whole volume is complete and artistic and worth double the money that is asked for it.

"It is a thing of beauty and I congratulate you upon the issue of such an elegant and entertaining edition."

—CHARLES BOWSER.

"My heartiest congratulations. During my fourteen years' connection with THE MIRROR as its correspondent I have never seen a Christmas number of any periodical to compare with it."

—WILL H. MCGOWAN, Urbana, O.

"As a publisher let me congratulate you on the beauty of your holiday issue. I receive all the magazines of any account, but THE MIRROR's Christmas pages present a literary and typographical excellence more interesting and better dressed than anything I have yet seen. The profession should liberally support so liberal a paper."

—C. R. CLIFFORD.

"The acme of journalism of its kind. It certainly outstrips anything ever published by its competitors, either in this country or in Europe. It will be preserved by many thousands of your readers who if they do not by the pen express their admiration will yet silently breathe gracious thanks."

—W. O. B. THOMPSON, Poughkeepsie, N. Y.

"It is the greatest Christmas number you have ever published. The portraits of the numerous celebrities are perfect—especially of the firm I represent."

—JOHN W. VOGEL, business manager Primrose and West.

"The CHRISTMAS MIRROR is very handsome."

—CHARLES MACGACHIN.

"A splendid number."

—TONY PASTOR.

"The Christmas number of THE MIRROR is beyond all doubt the best of the Christmas numbers I have yet seen, either foreign or domestic, and as exchange editor of the Evening Post I review them all. I congratulate you heartily."

—"BIR" HALL.

"The Christmas number is immense. It leads—as THE MIRROR always does—everything in dramatic journalism."

—P. M. BAILEY, manager Opera House, Troy, N. Y.

"Accept my congratulations. It is quite perfect in its way."

—LANSING ROWAN.

"It is simply a bewitchingly bewildering budget of brilliant brightness. It is being spoken of all over Brooklyn by lovers of the drama, and every one agrees that it is by far the finest of the holiday publications."

—MAURICE E. McLOUGHLIN, Brooklyn.

"It's a great success."

—MARSHALL P. WILDER.

"It has been much admired by every visitor to our establishment this week. It is certainly a great paper and it serves to show what a great paper THE DRAMATIC MIRROR is."

—L. GOLDSMITH, JR.

"It is far above any previous effort. Success for the New Year!"

—JOE C. KERN, Richmond, Ind.

"It is a gem of the first water. I am proud to be represented in it. Everybody praises it highly and insists that it is the finest number you have yet sent forth."

—BARRY JOHNSTONE.

"Let me add my word of praise to the excellence of your Christmas number."

—EMMA FIELD.

"The Christmas number is a happy hit. Our one regret is that we were too late to be represented in its business columns."

—WAGENAELS and KEMPER.

"It strikes me that it is of unusual merit this year. The illustrations are particularly good."

—LEONTINE STANFIELD.

"It easily leads in general appearance any of the Christmas numbers I have seen, regardless of class."

—REDFIELD CLARKE.

"I congratulate you. I cannot speak too highly of the number. From an artistic standpoint it is without a flaw and deserves just recognition from the profession it so ably represents."

—ROLAND REED.

"It is simply great—far and away the greatest thing of its kind ever printed."

—HARRY P. MANSON.

"It is certainly a beautiful production, of which you may well feel proud."

—HARRY KELLAR.

"It is pronounced a beautiful number by every one. All are delighted with it."

—J. R. KIRKPATRICK, Corning, N. Y.

"Permit me to congratulate you. The number is a beauty and is full of excellent matter."

—ESAY W. H. WILLIAMS, New Orleans.

"I must say that you eclipsed yourself this time, and I only wish I were possessed of enough wealth to purchase the entire edition and present it to my friends. It would prove an everlasting bond between us, and I know of no more fitting present for the holidays."

—W. A. McCONNELL.

"I thought last year's number was extremely beautiful, but in artistic beauty, interest and quiet dignity the present number far surpasses anything of the kind I have ever seen. Truly THE MIRROR is a wonderful paper, and it deservedly leads all other dramatic journals in this country or England. As an actor, I am proud that the profession is represented by such a great, dignified and artistic journal."

—FREDERICK PAULING.

"A marvel of beauty. I was more than pleased with my portrait, and can only sympathize with those who were so unfortunate as not to be represented in your superb publication."

—PERCY PLUNKETT.

"A beautiful paper."

—RALPH E. CUMMINGS.

"It is something that every theatre manager in the country should read. I have been a constant reader of THE MIRROR for about three years, and I have been able to receive a great deal of useful information from it."

—JOHN STEELE, Menominee, Wis.

"It is certainly the most elaborate publication ever offered to the profession by its true representative."

—CHARLES BARNARD.

"It is admirable typographically and from a literary standpoint."

—SHERRY CORRY.

SPECIAL NOTICE.

Christmas and New Year's falling on The Mirror's day of publication, it will be necessary to send the forms to press several hours earlier than usual for the next two issues. Changes in advertisements for three numbers must be in hand by Friday morning; new advertisements by Monday, at 10 A. M.

THE AMATEURS.

Kenneth Lodge, K. of P., of Bowling Green, have organized a dramatic club. The members are Margaret Field, Maggie Smith, Hattie Buvinger, A. J. Mears, L. L. Vonker, C. C. Potter, M. A. Ireland, E. E. Starr, C. E. Tuller, C. S. Rex, and C. D. Vonker. They will put Meg, the Mountain Wail on at the Bowling Green Opera House in January.

The Strollers announce a series of performances of The Belle's Stratagem, to be given in aid of the Or hosped ward in the Post-Graduate Hospital, at the Berkeley Lyceum during New Year's week. The club will present a new farcical comedy beginning on March 4, and at its Easter season will give a new musical play, now being written in London.

The Pickwick Comedy company, made up of local amateur talent of St. Louis, has organized to play a repertoire in that city and neighboring towns. Rehearsals are going on for Lend Me Five Shillings and Second Floor Spoonydyke, which will be produced about the middle of January. The company includes Elsie Messing, Grace Sheets, May Sherry, Willie Crause, W. McBride, Lee S. Smith, O. J. Eckhardt, and Will McClellan.

On Wednesday evening, Dec. 12, at the Academy of Music, Brooklyn, the Gilbert Dramatic Association gave a very clever performance of the late David D. Lloyd's play, The Woman Hater. The performance, as a whole, compared favorably with the best presentations of the play when it was in the hands of Roland Reed. Those in the cast were: Jordan Darling, J. Ed. Quinn, Harry Gannon, Charles T. Catlin, M. C. Parkhurst, Underhill Forbush, Lafayette T. McDonald, George Albright, Mamie Sloan, Rose Abraham, and Marion Peakes. Mr. Darling as the woman hater, and Miss Parkhurst as Tom Ripley, carried the honors; the rest of the cast was excellent.

The Florence Dramatic Society, of Brooklyn, gave a splendid performance of Hazel Kirke at the Criterion Theatre on Thursday evening, Dec. 13. The following were in the cast: S. G. Frost, Maurice DeLevante, A. L. Sydney, A. E. G. Oelrichs, Walter Waters, Charles Ledard, Frank L. Entwistle, Charles Corbin, Anna Fischer, Florence King, Minna Fredericks, Edith Kennedy, and Marion Stanley. S. G. Frost gave a very strong performance of Dunstan Kirke, A. E. G. Oelrichs, who used to be quite a skirt dancer, made a hit as Pittacus Green, Anna Fischer played Hazel effectively, and plump and pretty Florence King gave a lively and spirited performance of Dolly Dutton.

The Amaranth of Brooklyn is making preparations for the production of As You Like It at the Academy on Dec. 19.

THEATRICAL MECHANICS.

The calcium light workers of the Chicago theatres have organized a union, with James McLaughlin as president.

A lodge was organized in Atlanta, Ga., on Nov. 29. J. C. Kloos, of The Ensign company, installed the local members. After the organization the members of The Ensign company assisted at an entertainment of the new organization.

Lodge No. 29, of Bridgeport, Conn., has elected: H. H. Jennings, Sr., president; Fred W. Fuller, vice-president; H. H. Jennings, Jr., treasurer; J. M. Cassi, recording secretary; M. Gould, financial secretary; Frank Carmo, assistant; John Seery, trustee; John Horahan, Gus Stinson, and R. Northrup, stewards; J. W. Gordon, M. D., physician. Of the forty-five members of this lodge, two are now in London, England, and fifteen are on the road with companies. The installation of officers will take place at Elks' Hall, Bridgeport, on Dec. 23, when visiting brethren from all parts of the State will be present. A banquet will follow the installation.

The New Orleans Lodge has elected: William A. Trouer, president; A. Hamilton, vice-president; Charles F. Ringel, recording secretary; George H. Payne, financial secretary; John Kennell, assistant financial secretary; A. Thomas, treasurer; Charles Lee, sergeant-at-arms; Joseph Thomas, marshal.

THE MINSTRELS.

E. B. Ludlow, and not Walter D. Botto, is business manager of Lew Dockstader's Minstrels. Mr. Botto is in advance.

The press in Texas and Louisiana praises the Barlow Brothers' Minstrels.

According to annual custom, the Al. G. Field Minstrels will lie off this week, resuming their tour on Dec. 23 at Dayton, O. Will A. Junker reports that their business through the West has been good except in Iowa, where it was but fair. G. P. Campbell, the advertising agent of the company, is ill.

Lucien Dockstader and M. L. Andrus, proprietors of the Lew Dockstader Minstrels, closed the season on Saturday night at Harrisburg. The company go to Philadelphia, where they will reorganize under an entirely new management, and open on Monday, Dec. 24, at Gilmore's new Auditorium, and continue the season until about the 15th of May, 1895.

MUSICAL NOTES.

Tom Karl and Francis Fischer Powers gave a music reception at the latter's rooms last Wednesday. Lucille Sanders, Gerri Smith, Homer Bartlett, Marguerite Hall, B. F. Miller, William H. McLaughlin, Isabel McCall and Miss Snyder assisted.

Leonardo Vegara recently produced Handel's Samson, with local talent trained by him, in Toronto, Can., with success.

Sisieretta Jones and her company gave a very enjoyable concert at the Columbus Theatre on Sunday night.

THE ENTERTAINERS.

Maryle Kingsland has been very successful in a three weeks' entertainment at the Grand Opera House, New Haven, Conn.

Maurice E. McLoughlin made a very successful appearance under the management of D. W. Robertson, at the Aurora Grata Club in Brooklyn, on Saturday evening, Dec. 15. Mr. Lewis also gave a highly interesting lecture on Japan, on this occasion.

Mrs. C. B. Bishop will entertain at the Hotel Brunswick on Thursday evening, under the patronage of Joseph Jefferson, E. H. Sothorn, Daniel Frohman, A. M. Palmer, Mrs. Barney Williams, "Aunt Louisa" Eldridge, Mrs. C. E. Doremus, Mrs. Edwin Knowles and others. Mrs. Bishop will read a paper and deliver a monologue.

THE ELKS.

Elizabeth N. J. Lodge enjoyed a social stag on the evening of Dec. 7. Many visitors from New York, Newark, Philadelphia, and Atlantic City were present. An incident of the evening was the presentation of a handsome Bible to Elizabeth Lodge by Newark Lodge, Oscar B. Clifford, P. E. L., making the presentation speech, assisted by District Deputy Louis Hauser. Exalted Ruler W. M. Drake accepted the gift.

THE BILLPOSTERS.

The Peoria Billposters' Union enjoyed a banquet at their rooms on Thanksgiving night. Among the professionals present were the members of the Lust in New York company. Manager Barbydt responded to a toast, and the Opera House orchestra furnished music. The Mirror correspondent responded to the toast "The billposters' friend, THE MIRROR."

VAUDEVILLE JOINTINGS.

Madge Ellis will go to London next season. E. H. Benton (Rob Roy) is at Music Hall, Lynn, Mass., this week with a new athletic and specialty company. He introduces a new and original athletic act which illustrates athletic exercises.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1890.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, 80c; Half-page, 1.25; One page, 2.00.
Professional cards, 5c per line for three months.
Two lines ("display") professional cards, 85c for three months; 85c for six months; 1.50 for one year.
Managers' Directory cards, 5c per line for three months.
Reading notices (marked "s" or "d"), 50 cents per line.
Charges for inserting portraits furnished on application.
Back page closed at noon on Saturday. Changes in standing advertisements must be in hand Saturday morning.
The Mirror office is open and receives advertisements every Monday until 3 P. M.

SUBSCRIPTION.

One year, \$5; six months, \$3; three months, \$1.25. Payable in advance. Single copies, 10 cents.
Foreign subscription, \$5.50 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Lew's Exchange, 57 Charing Cross, and at American Advertising Agencies, Trafalgar Buildings, Northumberland Ave., W. C. In Paris, at the Grand Hotel, Rue de la Paix, and at Brevant's, 9 Avenue de l'Opera. Advertisements and subscriptions received at the Paris office of The Mirror, 6 Passage St. Anny. The Trade supplied by all News Companies.
Remittances should be made by check, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts. Entered at the New York Post Office as Second Class Matter.

NEW YORK, DECEMBER 22, 1894

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

AMERICAN.—WILSON BARRETT, 8 P. M.
BIJOU THEATRE.—THE FLAM.
BROADWAY THEATRE.—PRINCE ANANIAS, 8:15 P. M.
DALY'S.—LOVE ON CRUTCHIN, 8:15 P. M.
EMPIRE.—THE MASQUERADES, 8:15 P. M.
FIFTH AVENUE.—FANNY DAVENPORT.
GRAND OPERA HOUSE.—MRS. JOHN DREW.
FOURTEENTH STREET.—THE BROWNS.
GARDEN.—LITTLE CHRISTOPHER, 8:15 P. M.
HERALD SQUARE.—ROB ROY.
HARRIGAN'S.—NOTORIOUS, 8 P. M.
KOSTER AND BIAL'S.—VARIETY AND OPERETTA, 8 P. M.
LYCEUM THEATRE.—THE AMAZONS, 8:15 P. M.
NIBLO'S.—THE SIDE SHOW, 8 P. M.
PALMER'S.—EMERALDA.
TONY PASTOR'S.—VARIETY.

BROOKLYN.

AMPHION.—LOST PARADISE.
COLUMBIA.—E. H. SOTHEBY.
COL. SINN'S PARK THEATRE.—RICHARD MANSFIELD.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at top of page will be furnished upon written or personal application at the business office.

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Saturday.

A WORD WITH "THE ERA."

An editorial article in the London *Era* on "Pirating Plays," while it contains a germ of truth as to such piracy in this country, discovers so insular an idea as to "the other side," meaning this country, and betrays so little relative knowledge, that it should be corrected.

The article is based upon the circular of one of the many piratical furnishers of "manuscripts" of popular plays in this country; and the *Era* follows the pirate's list of plays and terms with this:

It is easy for Americans to indulge in cheap and showy vituperation against the purveyor of "scripts" of popular plays; but it is difficult to feel any sympathy with American authors whose works are thus being plundered. On the contrary, we must confess to a sensation of pleasure at the spectacle of the bitter being bitten. When the Berne convention was joined by Great Britain, Germany, France, Spain, Italy, Switzerland, Belgium, Hayti and Tunis, the United States of America kept calmly aloof. From the impulse of international honesty which led to the convention being formed, the American government was entirely free. We do not remember that in 1886 the dramatic authors of America raised their voices with one accord against the abatement of the government. On the contrary, they appear to have been oblivious of the disadvantages of dishonesty. And what is the result? Despite the existence of several distinguished playwrights, an American drama can hardly be said to exist. The system of plunder has kept back the growth of native talent, just as the same system did in England, when all our best and strongest plays were adapted, free of cost, from the French. When it is cheaper to steal than to produce, native talent must always be depressed.

The *Era* does not know, apparently, that the protection which English authors enjoy in this country to-day was secured for them practically through the efforts of the American authors whom it abuses, and that the piracy of plays in this country is a matter not connected with international copyright, and from which American playwrights suffer almost uniquely.

Everybody here with the right idea as to the value of literary property will admit that this country ought long before Congress acted to have officially recognized the justice of international copyright; just as everybody here with the same idea will insist that the jurisdiction of the Federal

courts should be made sufficiently elastic to catch and punish the theatrical nomads who make use of copyrighted plays without authority. But international copyright and play-piracy are not "on all fours," in a legal sense, and the abuse of the one and the correction of the other involve quite different processes.

As to the *Era's* remark based on the former practice of English playwrights, we may say that the American maker of plays never has shown such a fondness for French originals as his English brother. It may be a matter of geography and facility. And strange as it may appear "on the other side," the period of the greatest development of the American drama has been that during which the prevailing system of piracy has grown up, owing to the inadequacy of the laws. The *Era* must not misunderstand this statement as an indorsement of piracy, but rather as suggestive of the more remarkable things American dramatists might have done had their work been fully protected.

There is every reason to believe that American playwrights will by their associative efforts soon procure the passage of a law that will discourage piracy by making it easily punishable. But that law will not directly have anything to do with international copyright, although it will belong to the class of legislation which makes property sacred from theft.

In a newsy way, Chicago papers criticize the exactions of the police department upon the theatres of that city. One house in a single week honored "requests" for sixty seats from policemen. And a manager tells of his refusal to give an official of the department of public works "two more seats" after he had already given the fellow seats for his family and neighbors for blocks around, and a consequent confiscation of his matinee signs by two hirelings of the department who threatened him with arrest if he attempted to interfere with them. A little LEXOW business, under any name, would evidently do as much good in Chicago as it is doing in this town. After a few scores of impertinent, blackmailing, and slugging public servants have been sent to perform "time," the rest of them will begin to observe that the duties of public servants include service and exclude anything of the kind that has in recent years seemed to give those supported by the public a lien upon anything in public view, no matter by whom owned or operated.

A CITY paper comments doubtfully upon the raising of the price for the best seats in one or two of the New York theatres to two dollars. There are entertainments in this town worth that money; and there are not, probably, many managers here who will venture to charge two dollars for the privilege of seeing a play under the best circumstances unless they are themselves satisfied that such a charge is wise.

An Englishman is said to be dramatizing the story of Joseph and his brethren. Aside from the fact that such a play ought to furnish a good moral lesson, there is opportunity for something sensational in the scene of the pit, and a pictorial chance in the costuming to say nothing of a *fin de siècle* treatment of the episode with POTIPHAR'S wife.

CHICAGO, long noted for the spectacular, is digesting an ordinance that will limit and make unobtrusive the bill-board. A modest yet effective bill-board ought to be the height of every bill-poster's ambition, as it would be the delight of passing eyes; and perhaps Chicago will be the first city to furnish it.

EVERY sign that is really a sign of the times as they relate to the theatre indicates that there has been an improvement in business recently. After the holidays even better results may be expected.

FOOTLIGHT FUN.

HIS TURN NOW.

CHARLIE—"It is strange that George should have stooped to marry a ballet girl."
FRED—"Oh! She doesn't dance any more. George does the dancing now."—*New York Herald.*

SHE WAS ALL RIGHT.

"Have you a magnificent wardrobe?" asked the manager, addressing the actress who had just applied for an engagement.
"Why, no," she replied, "I have no wardrobe at all. I am in the burlesque line, you know."
And she was engaged on the spot.—*Texas Siftings.*

RATHER TOO APPROPRIATE.

PLAYWRIGHT—"It seems to me that if I had a better title for my drama it would have more success."
HIS FRIEND—"Call it Anti-Fat."
PLAYWRIGHT—"Why so?"
FRIEND—"I see that it has reduced the audience more than one-half in less than an hour."—*Boston Globe.*

THE WOMAN TURNS.

"My dear young lady," said the old gentleman at the matinee, leaning forward, "would you object to taking off your hat? I can't see the stage on account of it."
"Certainly not, sir," replied the young lady, removing her hat.
Then she spoke in a clear, metallic voice to the young man in front of her.
"May I ask you, sir," she said, "to comb your pompadour down? I can't see over it."—*Chicago Tribune.*

HOW THEY TALK.

"How did the new actors take?"
"To their heels, after the first act."—*Chicago Inter-Ocean.*

PERSONALS.

O'NEILL.—James O'Neill wears a ring—a gold band with a large carnelian setting—that has a history. The head of Edwin Forrest is engraved on the stone, with the words "Edwin" and "Forrest" on either side. The ornament was bought at a sale of the dead tragedian's effects twenty years ago, and it passed into the hands of James Connor Roach, who, just before Mr. O'Neill's recent appearance as *Virginius* in Boston for the first time, was presented to him by Mr. Roach with the words: "May it bring you the luck you deserve. Your reappearance in tragedy is a fit occasion for the gift."

SMITH.—Kirk Smith, well known as a press agent and formerly a theatrical writer in New York, is enjoying the holidays with relatives in Virginia.

GOODFRIEND.—S. Goodfriend, who is in advance of Otis Skinner this season, passed through New York last week on his way to Pittsburgh.

YORKE.—Cecil Morton Yorke, who has happily distinguished himself in a comedy part to *Nemesis*, has been forced to temporarily retire from Rose Coghlan's support and return to England by a family bereavement. Mr. Yorke will return to this country as soon as possible, and will probably be again associated with Miss Coghlan.

BAGGE.—Henry Bagge, who rides "Roquefort" to victory in *The Prodigal Daughter* every night on the road, is in town for ten days in consequence of the company lying off. He is stopping at the St. James Hotel.

MCLELLAN.—George B. McClellan, manager and husband of Pauline Hall, has been in town for a few days arranging bookings.

HAMLIN.—Harry Hamlin, of the Grand Opera House, Chicago, is confined to the Lambs' Club, this city, with lumbago.

MILLER.—Henry Miller has purchased a horse, and intends to call him "Masquerader."

EBERT.—Thomas Ebert has been offered a prominent tenor part in an opera to be produced in this city next Summer.

JONES.—Sissieretta Jones (the Black Patti) received a cable last week offering her an engagement at the Winter Gardens, Berlin, and also an engagement at one of the music halls in London. Madame Jones will sail for Europe early in April.

D'ARVILLE.—Camille D'Arville, at the invitation of Father Mackey, sang the "Inflammatus" from Rossini's "Stabat Mater" at the Cathedral in Cincinnati, O., on the morning of Dec. 9.

FIELD.—Emma Field has been engaged by the management of the Castle Square Theatre in Boston to play *Marguerite* in *Captain Paul* for the rest of its run.

MORDAUNT.—Frank Mordaunt is to originate the part of Colonel Andrew Sloane, a Virginian, in *Two Colonels*, W. R. Goodall's new play, the scenes of which are laid in Vermont and the Old Dominion. The production will take place in Washington on Dec. 24. Mr. Mordaunt will return to New York to originate an important role in *The District Attorney*, to be produced on Jan. 21 at the American Theatre.

RHEA.—Madame Rhea has discontinued playing *When Bess was Queen* for the present, and is rehearsing a comedy by Sardou called *The Parisiens*. She is playing an engagement in Providence the first half of this week, and from then will rest until next Monday. She is expected in New York on Thursday.

MACDONOUGH.—Thomas B. Macdonough sailed for Europe last Saturday in search of a play.

BUNNELL.—George B. Bunnell, manager of the Hyperion Theatre, New Haven, was in town last week.

McLOUGHLIN.—Maurice E. McLoughlin, the Brooklyn correspondent of THE MIRROR, acted as stage manager on the occasion of the matinee benefit for the Christmas Tree Society at Colonel Sinn's Park Theatre on Dec. 14.

HICKEY.—S. M. Hickey, manager of the Griswold Opera House, Troy, is in town.

OLCOTT.—Chauncey Olcott owns an Irish hunter, and has given him the name of "Bucephalus."

EDWARDS.—Fred Edwards has been confined to the house for more than a week with a slight attack of pneumonia. He is now convalescent.

COSTA.—Linda da Costa, who retired from the cast of *The Brownies* during the first week in Philadelphia on account of illness, resumed her part of Queen Titania last night (Monday).

CARMENCITA.—Carmencita, the well known dancer, will sail for Europe the latter part of this week. She will not return to America for several years. All her furniture will be sold at auction to-morrow (Wednesday) and on Thursday at the Broadway Auction Rooms. The dancer is to appear at the Alhambra, London, about the first of the year.

POWERS.—W. H. Powers, manager of the Star Theatre, Buffalo, is in town.

MONKHOUSE.—Harry Monkhouse, who has been in involuntary exile on North Brother Island, in the lower bay, while suffering from small pox, is now convalescent. He joined the A Gaiety Girl company last night in Washington.

McADOW.—Last week Dudley McAdow received a note from Kellar informing him of the magician's appreciation of his managerial work and, as a Christmas present, adding \$25 a week to his salary. Naturally Mr. McAdow is delighted.

CORLETTE.—Ethel Corlette is the English star of a large Italian opera company at Malta. She had an offer recently from Harris to sing in London.

WORTH.—Sidney Worth will join Frederick Worth's company in Chicago on Dec. 31 to play *Marcella* in *The Lion's Mouth*.

RATCLIFFE.—E. J. Ratcliffe will play the part in *The Fatal Card* at Palmer's that William Terriss is playing in London.

HINCHMAN.—Mortimer L. Hinchman, THE MIRROR's Williamsburg, Brooklyn, representative, was married recently to Miss Helen F. Jackson.

HART.—W. S. Hart has recently issued a neat brochure, giving his portrait and a selection of appreciative criticisms of his interpretations of the leading parts in Rhea's repertoire.

ROSENFELD.—Theodor Rosenfeld is now convalescent. He left his bed last week, but is still very weak. He is much emaciated by his long illness.

ROBERTS.—J. B. Roberts, the veteran tragedian, writes of Olga Nethersole's *Juliet*: "On a second hearing I found a great improvement. There was more repose and intensity. I think her best *Juliet* I have seen since Neilson. It ought to be made the feature of all her engagements. One of the Philadelphia papers said that Miss Nethersole had never seen *Romeo and Juliet* played. If such be the fact some one must have told her the business. The scarf business was done by Rossé."

SAID TO THE MIRROR.

J. CHARLES DAVIS: "Assuredly Jacinta will fill the Boston time and resume the tour on Dec. 24 as previously arranged. If we had not arranged to lie off two weeks on account of the holidays, we should have gone right on after closing in New York. Mr. McLeod, after all, has only \$3,000 at stake, and we could easily have furnished a \$5,000 bond."

FRANK L. PERLEY: "Gismonda promises to be the most successful production Miss Davenport has yet made. On the second night, after it had been raining hard all day, we took in over \$700 at the window, besides a good advance sale. Of course all the press notices were of a nature to make the public come. Probably no play before received such unanimous success."

HENRY HERNAN: "I suppose I shall be looked upon for the rest of my natural life as a player of deep-dyed villains. After seeing me play in *Shenandoah* recently, some one wrote me a letter asking what was the proper training to undergo in order to become a good stage villain. I answered that immediately I rise in the morning I clank heavy chains and read Dumas, Old Sleuth and Gaboriau until noon. My diet consists entirely of raw roast beef, absinthe and cigarettes. Cultivate the cigarette habit. It makes you more successful as a villain than anything else."

JESSIE BARTLETT DAVIS: "I wish THE MIRROR would kindly state once for all that I have no intention of starring on my own account. I am very successful with the Bostonians and very comfortable and my salary as a member of the company is larger than I could reasonably expect to make as a star."

W. H. MACDONALD: "I don't know just where this mania for sumptuous stage productions is going to end. Each important new production in New York is an attempt to excel the previous productions of rival managers and so much money is consumed in scenery and costumes that it will soon be difficult for even a successful theatrical investment to yield a reasonable rate of interest. Some day a manager, in a frantic attempt to become more prodigal than all his fellow managers, will present a court scene with solid pillars of twenty dollar gold pieces and then he will be carried off to Bloomingdale to think it over."

H. C. HUSTED: "I reached New York four days ago, being a week in advance of Mr. and Mrs. Kendal. We had a lively time in San Francisco, but, of course, all Mrs. Kendal said has been greatly distorted. It was a woman who wrote the now famous interview and Mrs. Kendal did not say things she reported her as saying. And the remarks Mrs. Kendal did make referred to San Francisco and not to all Americans or American cities. However, I don't want to say anything in reply to the comments on the interview. Mrs. Kendal will be here shortly and she will no doubt do so herself if asked."

W. B. SEESKIND: "From all sections of Texas reports of good business by meritorious attractions reach us. Since Henry Greenwall's advent as general manager of the chain of theatres in that State and the opening of many beautiful theatres in all its principal cities under his astute direction, Texas has changed from one of the worst to the best theatrical territory in the United States."

WILLIAM A. BRADY: "No, sir, you are greatly in error; there are no actors unemployed, or near to none. There are many would-be, alleged, or self-styled—call them what you will—actors unemployed. Plentiful as this kind of actors are, I always find it very difficult to get together a satisfactory cast for any kind of play whatsoever."

DANIEL SULLIV: "My new play, O'Neill, Washington, D. C., has made the biggest kind of a hit. It is the most successful piece I have ever produced. I am having time offered me in the very best houses."

KELLAR: "Our business in Pittsburgh last week was up to the capacity of the Grand Opera House. Mr. and Mrs. Kendal and their daughter occupied a box at the Wednesday matinee. Our business was never better than this season."

C. L. WALTERS: "A. V. Pearson's *She* company has been playing the South for three weeks to very bad business. We lie off the week before Christmas, and will reopen on Dec. 25 at Helena, Ark. The company will rest at Memphis for ten days. As for myself, I am very busy reading THE CHRISTMAS MIRROR."

LOUIE MAURICE: "I wish to give you a true account of the losses by the Katie Emmett company in the Omaha fire. As we had to play a week of one-night stands between Denver and Omaha, Herbert Sackett, the stage manager, to save transfers, shipped a small part of the scenery and all the hotel trunks to Omaha, where they were stored at the Fifteenth Street Theatre. Miss Emmett, knowing the theatre was unsafe, had her trunks and that of the stage manager stored at Millard's Hotel. In consequence she lost a few pieces of scenery, on which there was insurance, and saved her trunks, while Mr. Long, stage carpenter, loses his tool-box and tools, valued at \$100; Emma Curran loses a big trunk with all her clothing; I lose a trunk containing a \$200 violin, with all my clothing, music, etc., which could not be replaced for \$500; Celia Maurice loses a big trunk with all her wearing apparel, valued at \$500. These were all hotel trunks and never should have been sent to the theatre."

W. R. HAVDEN: "Stuart Robson's new piece, *The Interloper*, has proved so successful everywhere that we have decided to continue presenting it together with the other two pieces of our repertoire, *Leap Year* and *The Henrietta*."

EDWIN ARDEN: "Thomas Keene has just purchased a new play from a well-known writer and may present it on his return East in January. The play is laid in the classic period, but Mr. Keene does not care to say more about it at present."

FREDERICK WARDE: "One of the important scenes of my new play, *Runnymede*, shows the signing of the Magna Charta, the character of Robin Hood being incidentally introduced into this historic picture. The piece is in four acts, each being laid at a different season of the year. I am now making preparations for the production which may be in three or four weeks. William Greer Harrison, the author, thinks it the best work he has yet seen."

GEORGE H. BRENNAN: "Joseph Haworth's step into high class repertoire is approved by managers in all parts of the country, who have testified to their approval by requests for time. The repertoire includes *Hamlet*, *Rosendale*, *Richelieu*, and *The Bells*, with other strong pieces in preparation. Mr. Haworth's company numbers among its members Mark Price, David R. Young, Robert Graham, Louis Foy, J. R. Pitman, Richard B. Milloy, Walter Snow, Harold Morison, James McCormick, Grace Atwell, Julia Batchelder, Estelle Sylvane, Mrs. E. A. Eberle, Ada Gilman, and Olive Smith."

DUDLEY McADOW: "Without any exaggeration, this is the best season Kellar has ever had in America. We had the standing-room sign out at every performance in Pittsburgh."

THE USHER.



I don't know whether it is due to THE MIRROR's campaign against long *entr'actes*, but there has been a noticeable shortening of the "waits" in this city recently.

The long intervals at the Fifth Avenue last Tuesday evening during the first performance of Gismonda were unavoidable, and entirely excusable. The sets were of the heaviest and most elaborate kind, and the stage facilities of the Fifth Avenue are scarcely equal to the requirements of such an elaborate production.

An unfortunate accident to the curtain gearing prevented that useful appendage from rising more than a third of the way for five minutes or longer just before the second act.

It was a trying occurrence, both for the actors and for the audience, and it suggested the idea that before every performance the hoisting apparatus ought to be carefully inspected and tested.

As it was, the accident was vexatious and awkward enough; but suppose instead of refusing to ascend the curtain had obstinately declined to descend upon one of Sardou's pictures at the end of an act?

It was my good fortune on Sunday evening to hear privately the greatest of mandolin players, Signor Gennaro Volpe, who arrived here from Europe a few days ago, and who will make his American debut at a swell function on Friday evening at Sherry's.

Signor Volpe, I think, will create a sensation. He is a handsome Italian, of courtly manners and with the personality of a true artist.

He is the Paderewski of the mandolin. His playing is a revelation, revealing hitherto unsuspected qualities in an instrument that is regarded by many musicians as something only to be strummed by a Spanish student or toyed with by society maidens who have shapely hands.

Signor Volpe's execution is marvellous. He produces wonderful effects, ranging from harmonies that in volume and power are well-nigh orchestral to the sweetest and daintiest sentiments. His fingers are wizard-like, and they coax or coerce from the sensitive little instrument every emotion and every passion.

He needs no credentials beyond those supplied by his own genius; but it may be mentioned in passing that Signor Volpe has been appointed mandolinist to the King of Sweden and Norway, and has received honors from King Humbert of Italy, wherefrom it is to be deduced that these eminent gentlemen are gifted with good musical tastes.

Signor Volpe plays many brilliant compositions of his own; but it is through his delightfully sympathetic rendering of the inimitable songs of the Neapolitans that he will reach the heart of New York.

Charles Puerner tells a good story of Thomas Whiffen who, few of my readers probably know, first came to this country from England as a burlesque actor.

One night at a certain theatre the trombone player in the orchestra evidently set out to make a record, for he blew his instrument at such a rate as to subordinate all the rest and make the singers well-nigh inaudible into the bargain.

Whiffen stood this annoyance as long as he could. Finally when the trombone palpably outclassed him in a solo he had to sing he went down to the footlights and stopped the performance.

"I beg your pardon," cried Whiffen, in that eccentric voice of his, pointing to the too-lusty trombonist, "but how much do you get a night?"

The astonished musician gasped, "Two dollars and a half."

"Here is the amount of your wage," said Whiffen, handing it to him. "Now, in the name of Heaven, go home!"

Setting a thief to catch a thief is not always a successful arrangement.

It will be remembered that the notorious Chicago dealer in pirates' supplies, Alexander Byers, recently had two of his ex-employees arrested on a charge of purloining and selling duplicated manuscripts of some of the stolen plays which he markets in the absence of a law to cover this species of robbery.

Byers practically admitted in court that he was a play-thief, and his method of procuring other people's plays by placing a shorthand writer in the audience was fully described.

It is likely that Byers' cheek in appearing in court to prosecute men for crimes similar to those which he has been committing for years will get him into trouble.

Justice Jarvis Blume, in postponing his decision on the admissibility of certain evidence in the case the other day, stated that he "would take judicial notice of the way Byers had acquired title to plays."

Let us hope that there is a legal rod in pickle for the impudent rascal.

The news of Robert Louis Stevenson's death, received yesterday, saddened all lovers of stirring fiction. He was almost the last of the line of titan tale-tellers of England, which numbered Collins and Reade in their ranks.

It always seemed to me that had Stevenson turned his pen to writing for the stage he would have created a renaissance of romantic plays.

But the theatre received from him only Dr. Jekyll and Mr. Hyde, that bizarre illustration of man's strange duality, which enjoyed temporary favor only because of its advantage as a medium for an actor's effective contrasts in characterization.

The success of Rob Roy is genuine, and it is a good sign, for the interest excited among the public by this delightful comic opera—which is minus the horseplay element—shows that there is an awakening appreciation of this form of stage art in its integrity.

Rob Roy is beautifully done—cast, scenery and

costumes are admirable. Messrs. De Koven and Smith are fortunate to have found such a liberal impresario as young Mr. Whitney.

The Manzman did not prove to have staying powers, and therein it has verified THE MIRROR's first-night prediction.

In one sense the withdrawal of the piece by Mr. Barrett, and the substitution of a policy of change of bill during the rest of his American Theatre engagement, is a boon to playgoers since it will enable them to renew acquaintance with several of his favorite characterizations.

Ex-Governor Bob Taylor, of Tennessee, is lecturing through the South. The title of his lecture is "Visions and Dreams." Milton Nobles, while playing in an Alabama town recently looked over the house programme and noticed the underlining of Colonel Bob's lecture for the following night, and the printer had got it "Provisions and Drams."

MADAME MODJESKA ABROAD.

Madame Modjeska writes from Lemberg, Austria, that her engagement there has exceeded her fullest expectations as the original contract for twelve performances was extended to eighteen, and now twelve more are to be added, making the longest star engagement ever played in this capital of Polish Galizia. Her net share for her personal services for the eighteen performances already given amounts to nearly \$9,000.

Through the intervention of the Director of the Polish National Theatre at Cracow, Madame Modjeska has had the doors of Russia opened to her, and she will begin her engagement in that country at St. Petersburg next March, immediately after the term of official mourning for the late Czar.

Russia is regarded as the greatest "money country" in Europe for theatrical attractions but Madame Modjeska's friends feared that the paper she read before the Ladies' Congress Auxiliary, at the World's Fair, might forbid her playing there as, in referring to the woes of Poland, her native land, she was obliged to censure the Russian government. This is the first time special permission has ever been granted a member of the dramatic profession who had been forbidden to enter the Russian domain.

Madame Modjeska also writes of her recent visit to Lakopane, a famous resort in the Carpathian mountains, where she established several years ago, a school for the teaching of the art of lacemaking to girls, and woodcarving to boys. This industrial home has become self-supporting, as the proficiency of the scholars has opened the markets of European cities for their products.

Besides Madame Modjeska's villa at this romantic place, Summer homes are also occupied by Paderewski, Jean and Edouard de Reszke, Josef Hoffman, and Madame Sembrich and many other celebrities.

A STAVENHAGEN-GERARDY CONCERT.

The second Stavenhagen-Gerardy concert took place under the management of Marcus Mayer at Carnegie Music Hall last Saturday.

Jean Gerardy, although merely a boy in knickerbockers, proved himself a violinist of extraordinary ability. He plays a concerto by De Swart, an andante by Sitt or a selection by Poper with equal facility.

Herr Stavenhagen's piano selections included the Liszt rhapsody No. 12, the Liszt E flat concerto, and various compositions of Chopin. His playing evinced considerable originality of interpretation and wonderful technical skill.

The soloists were effectively accompanied by Walter Damrosch's orchestra.

THE EMPIRE SCHOOL.

The Empire Theatre Dramatic School will give the first performance of the season, under the direction of Nelson Wheatcroft. Makepeace Joy, a character study by Charles Barnard, Dead-Heat, a comedy in one act adapted from the French by Emma Kaufman, and El Pueblo, a new Mexican idyl in one act, adapted from a short story by Charles F. Lummis by Frank C. Drake, all first presentations, will comprise the bill. Members of the American Dramatists' Club have been invited to the performance. In El Pueblo scenic accessories will be dispensed with, the design being simply to present an example of stage management and ensemble acting.

MACGEACHY LEASES THE ST. JAMES.

Charles MacGeachy's name now appears as sole lessee and manager of St. James Hall during the period of Richard Golden's limited engagement there in Old Jed Proddy. The difficulty of obtaining a release from prior out of town bookings of long standing proves a serious obstacle to Old Jed's extended stay at the St. James. The manner in which the conspicuous exterior of the theatre has been boomed for the Proddy attraction has been a revelation to the up-to-date advance agent.

DOROTHY'S ILLNESS.

Dorothy, formerly the manager of Le Regal-ocita, has been ill for seven months. A few weeks ago she seemed to grow better and was able to go out once or twice. A fortnight ago she was stricken again, and now is under the care of physicians and two trained nurses. She has entirely lost the sight of her left eye. Little hope is held forth for her recovery. She is not permitted to see visitors.

TO DUPLICATE HIS ENGAGEMENT.

Augustus Pitou has been asked by the local managers in Buffalo, Baltimore and Washington to repeat the Madame Sans-Gene engagements so he has made arrangements to play Buffalo week of Dec. 24, Baltimore week of Dec. 31 and Washington week of Jan. 7. The company will come to the Broadway Theatre, New York, on Jan. 14.

WHY MR. CARLETON CLOSED.

W. T. Carleton closed his season at Toronto on Saturday night. He says that the pecuniary results were not sufficiently encouraging to warrant any further risks. The public, having always associated his name with large companies, would not accept the shorter operas and smaller casts.

JENNIE YEAMANS RESIGNS.

Jennie Yeamans will not play in The Twentieth Century Girl. She informed Mr. Lederer yesterday that she would not fill her engagement. Her grievance is, that she could not learn what part she was to play.

PERCY GAUNT RESIGNS.

Percy Gaunt, the musical director at Hoyt's Theatre, resigned his position last Wednesday. The management declined to make any statement in reference to the matter.

THE MIRROR GIRL.



LET us proceed to be content—that is, if so be it we are fairly cheerful, if we have enough of wholesome food to eat, if our beds are warm and comfortable, if we own a faithful friend or two, and if the grim reaper is not rapacious in his greed for our loved ones.

Indeed, Jo has small patience with the aggrieved one if she owns the blessings named above.

Whenever I hear a comfortably circumstanced woman, a woman of no positive sorrows, uttering a plaint, I want to ask her if she has ever been cold with no immediate prospect of a fire, or hungry without direct knowledge of a way to appease the sensation.

And to those questions I would add another. Has she known what it is to have others depending upon her throughout these unpleasant experiences?

Those women who have placidly followed the conventional social law and placed themselves under man's protection; women who have known no battle with the big, outside world, no hand-to-hand fight for a living; women who are as the mother-birds in their nests, full of the wife and the mother cares, it is true, and not absolved of important duty, yet ever and always like the mother-birds, under the watchful care of the provider and protector; women who have husbands and are taken care of and supported and provided for and saved from the rude knocks and jostlings that the breadwinner knows—what, after all, do these women know of the coarser struggle, the rougher places on the life-road?

What do they know of the rude lessons of that merciless school which teaches us how to lock within every natural sign of joy or pain, of hope or fear, of exultation or disappointment; to look nowhere but to self for sympathy; to depend upon self alone in time of crucial test; to keep keen eyes dry and firm lips closed, and the voice that would tremble, clear, calm and steady?

(Ah! It is difficult to *unlearn* these lessons!)

Yet oftentimes are they big with lamentation. Yesterday I heard a woman cry because Bertie and Freddie were away at school and their papa was off on business, and therefore she was lonely, and hence a sad heart, and gloomy brow, and genuine unhappiness—and tears!

"Consider the stage-mothers," said I.

Scores of them may not look upon their children from year's end to year's end.

Perhaps the vast continent stretches between mother and child, and even when between the woman and the glare of the footlights there rises a terrifying, blinding vision of a little sick-bed, and a small feverish face, and wasted little arms tossing in pain, still she must act on, nor may she fly to the beloved.

She is the provider. It is her business to remember that first of all.

The instinctive mother-longing for the selfish delight of holding the little ones in her arms must be stifled. It must not rise to menace her courage.

It is her business to think of the little stomachs to be filled; the little bodies to be clothed; the doctor's bills.

Then perhaps, if Fortune is generous, her year's reward will come in a few, sweet, warm Summer days of companionship with them—strange little elves that now and again flit like glints of sunlight, across the shadows of her busy life! Days to fill her dreams for months and months.

Perhaps for two or three weeks she may pretend that she is just like other mothers and find the golden-haired ones rosy and hearty and well, ah! surely, as she holds them hungrily, closer, closer, she will thank God and forget all the cheerless time of waiting, waiting, waiting!

So that is the reward toward which the breadwinner mother works.

What do you think of the stage-mother's Christmas Day?

In the first place she has two performances, and most likely no time for dinner.

After all, it's well she's busy. Else—well, that mother will tell you that she has no right to complain so long as she can find work and strength to do it.

One thing. She dare not be ill. Oh, never! That is quite out of the question.

Illness means "laying off," and "laying off" means no salary—and, therefore, the stage-mother is very often apt to play a deceitful game upon everybody, and pretend that she is perfectly well, and in jolly trim, ha! ha! ha!—when (softly!) she is a most profound hypocrite.

Oh, I tell you, it's lovely to be an actress, and to live in the midst of the colored lights, and the music and the applause!

And yet if I were asked for an example of noblest bravery and purest unselfishness, I would point to that stage-mother. Heaven bless her!

TO BE ALTERED EXTENSIVELY.

Extensive alterations are to be made next Summer in Henry Greenwall's Grand Opera House, in New Orleans. At a meeting of La Variété Association, the proprietors of the Grand, held in New Orleans, on the 10th inst., resolutions were unanimously adopted to completely remodel the theatre, to add every modern improvement, and to make the theatre as far as possible completely fireproof. The seating capacity is to be enlarged, additional boxes built, and the stage room augmented by the purchase of additional property. A new stage will be built, new dressing-rooms added, new floors laid, a superb new drop curtain hung, and an entire new stock of scenery built and painted. The interior decorations will be in old ivory and gold, and finished in white. The alterations and additions will be under the supervision of Frank Cox, who has been given *carte blanche* in the undertaking. The season of 1895-96 in New Orleans will, therefore, be ushered in by the opening of what will virtually be a new theatre, which the proprietors intend shall be the handsomest house of the drama in the entire South.

A MANAGER DISAPPEARS.

The Grand Opera House, Los Angeles, Cal., is closed. Manager A. W. Benson has disappeared, leaving many creditors. He opened the house some time ago with a flourish, and ran with varying success. He induced Captain Rickards to invest \$4,000 in the enterprise, giving him a half interest, for which he has received little or nothing. The employees of the house ran it a week after Benson's departure in the hope of getting their salaries out of the business, but were unsuccessful.

PROFESSIONAL DOINGS.

Marie Wainwright will open the new Grand Opera House, Galveston, Tex., on Jan. 3.

Rose Coghlan has engaged several new actors for her forthcoming revival of London Assurance. The Prodigal Daughter company is lying off for two weeks.

Rehearsals of R. A. Barnett's new burlesque, Excelsior, Jr., are in progress by the Boston Cadets.

Harry Corson Clarke has been made a member of Denver Council, No. 593, Royal Arcanum, and an honorary member of the Bohemian Club of that city.

Little Ada Vanden Gilbert, who made an impression as a five-year-old actress three seasons ago, has reappeared upon the Rialto.

Charles A. Loder will close his season of Oh, What a Night! at Dayton, on Jan. 2, to reopen in his new piece, On the Go.

Edith Atkinson and Eddie P. Bower have joined Ferris' Comedians.

A party of cadets from West New Brighton attended at last Wednesday's matinee at Daly's.

A divorce has been granted to Bessie Tyree from Joseph S. Tyree.

Dorothy Drew, a dancer at the Imperial Music Hall, fainted on the stage from exhaustion last Wednesday night. She was attended by a physician in the audience and sent home in a cab.

J. J. McDonough last week bought Forepaugh's Theatre, Philadelphia, for \$91,000 at auction.

Anna Robinson, who has recovered from a serious illness, has resumed her place in the cast of A Temperance Town.

A. H. Woodhull announces for next season two plays, In Old Mexico, a romantic drama, and Thoroughbred, a society comedy, in which there are no horses, despite the title, the "thoroughbred" being the leading character, a millionaire.

Frank Marlowe is a member of Fanny Davenport's company, in Gismonda.

It is announced that the Merrillees Sisters, now playing in The Flams, will be married next Fall. Carrie 16, Matt C. Woodward, a son of Canon Woodward, of Folkestone, England, also a member of that company; Edith to Clinton Williams, a singer of Philadelphia; and Jessie is to become the wife of Louis Antweiler, of Cologne, Germany.

F. D. Straffin, manager of Bates Brothers' Humpty Dumpty company, was arrested in Norwich, N. Y., last Thursday, at the instance of Max Hugo, a performer, who claimed back salary.

Lulu Smith (Lulu Leslie), of the Bessie Bonehill company, sent a boy for antipyrine in Indianapolis last week. The drug clerk gave the messenger atropine, which Miss Smith swallowed with almost fatal results. She resides in New York.

Charles Gehrike, of Chicago, and Mollie Marie Lothian, who has been a member of the Margaret Mather, Modjeska, America, and Aladdin companies, were married in Chicago on Dec. 12 at St. James Episcopal Church.

Edmund Russell gave a reading in costume from Sir Edwin Arnold's "The Light of Asia" at New Brighton, last Wednesday evening, for the benefit of the Christ Church building fund.

L. Maurice, musical director, informs THE MIRROR that he left Katie Emmett's company on Saturday night. Mr. Maurice adds that Emma Curran, M. M. Murray, and Celia Maurice have also withdrawn from this organization.

Charles Frohman's management, to produce plays at Hoyt's Theatre for three years, when its stage is not occupied by Hoyt's entertainments, will begin next September, although Mr. Frohman may make a production there this season. The restoration of this house to the uses of serious dramatic work will be a matter for congratulation.

The members of the Sowing the Wind company were banqueted recently by the Knights of Pythias of Manchester, N. H.

Anna Laughlin opened with The Man Without a Country company at Philadelphia last night. This play will be seen at the People's in this city next week.

The reports from Charles H. Yale's newest Devil's Auction are that since this "perpetual" spectacle has, since opening the season, played to the largest business it has ever experienced. As is the yearly custom with this attraction, it remains idle the week before Christmas—this year at New Orleans—preparatory to playing Christmas week at the Grand Opera House in that city.

Lincoln and Kelly, the former a pianist and the latter a cornetist who has been with Primrose and West's Minstrels, have leased the Gem Theatre, Haverhill, Mass.

The stockholders of the Arch Street Theatre, Philadelphia, have resolved to sell the property, as it is no longer in demand as a theatre. Mrs. John Drew managed the house for thirty years.

The audience that saw Fanny Davenport in Gismonda last Thursday night included most of the members of the Lexow Committee and a party of seven hundred composed of Nobles of the Mystic Shrine and their families. The latter party presented Miss Davenport with a large floral piece emblematic of their order.

Dec. 27, 28 and Jan. 7, 8, 10 are open at Taylor Opera House, Trenton, N. J. Some very large receipts have been played to at Trenton during the last month.

Canary and Lederer have secured "Cissy" Fitzgerald, the dancer of the A Gaiety Girl company, for their forthcoming production of The Twentieth Century Girl. Miss Fitzgerald will leave the Gaiety company within two weeks, and make her appearance at the Bijou on Jan. 21.

The Chicago Inter-Ocean describes an encounter between Elmer Grandin and a gang of toughs in that city. Mr. and Mrs. Grandin, after leaving the theatre, stood on the street waiting for a carriage. Mrs. Grandin's dog, gaily bedecked, was playing about them, when it attracted the attention of a tough named Kohn, who seized the little animal. Mr. Grandin promptly knocked Kohn down, and was set upon by Kohn's gang, for all of whom he proved to be more than a match. Kohn was arrested, the others having ran away, and was sent to prison.

Julian Potter, of the well-known Potter family, and Alice Bernice Pixley, a sister of the late Annie Pixley, were recently married.

Kuhne Beveridge sailed for Europe last Wednesday on the New York.

Morris Reno has resigned the presidency of Carnegie Music Hall. William S. Hawk will be his successor.

William T. Gregg has rented St. James's Hall, and on Jan. 1 will open it as a lecture hall. He proposes to have some well-known lecturers speak there every night on subjects relating to travel or science. Garrett P. Serviss will deliver the deliver the opening series of lectures.

Roland Reed will probably produce his comedy, The Politician, in New York next Spring.

TELEGRAPHIC NEWS

CHICAGO.

The Christmas Mirror Creates a Sensation—
Hall's Theatrical News and Chat.

[Special to The Mirror.]

CHICAGO, Dec. 17.

The principal theatrical event of the past week was the arrival of THE CHRISTMAS MIRROR, and it certainly did create a sensation, as we never have seen anything like it in the way of a Christmas number. It has been variously pronounced "a bird," "a peach," "a lily," and "a daisy" by professional people and laymen, and it is generally agreed that you will be obliged to do some tail hunting to excel it in 1895.

Charlie Dickson has scored here at the Schiller with his newest comedy, A Jolly Good Fellow. The title fits Charles better than it does the play, but as the box-office returns were all right, there is no fault to be found. Camille D'Arville followed last night, opening well in Madeline, with young Boniface and Aubrey Boucicault in leading roles.

The night before Charlie Dickson appeared Manager Prior heard a great row in his basement when he reached here, and, on investigation, he found a surprised looking fox terrier looking at eight puppies. Not wishing to increase the cares of his pet, Tom drowned six of the pups, and when he went down to the theatre he told the property man of the accident, wherefore that worthy threw up his hands. "You expect me to stack up against these other jays, Mr. Prior," he said, "but what can you hope to have a man do when his own manager throws him down?" Then he handed over the property plot of A Jolly Good Fellow, the principal item of which was "twelve pups!" Prior did the best he could, and one of the remaining two pups made a debut Monday night.

Manager Prior learned last night that Gustave Frohman was after a lease, so he himself secured a five years' lease of the Schiller, and he took full charge last evening. Madeline, his first attraction, made its greatest hit at the Schiller.

Eddie Foy has been doing fairly well at the Grand in Off the Earth. Sadie McDonald is the life of the production, though the only Montayne is by no means slow.

Joseph Murphy had a good week at Hooley's in Kerry Gow, and last night he put on Shaun Rhue. As the streets are very muddy there was no trouble in finding the handful of earth.

Mrs. Langtry has been doing well at the Chicago Opera House in A Wife's Peril. She presented Esther Sandraz to-night, and will give Agatha Tylden before the close of the engagement. Herrmann follows for the holidays.

Frank Lane, of A Trip to Chinatown, has discovered a new one down in Montgomery, Ala. She answers to the name of Korah Cugle, and plays Emilia in Othello.

The Girl I Left Behind Me is at the Columbia for a month and is drawing fair houses with its spectacular surroundings. It will no doubt do well during the holidays.

When the Hopper company left for the East Manager Will J. Davis, of the Columbia, accompanied the people as far as his Willowdale Farm, and when he left the train the girls all crowded onto the platform, and, at a signal from Hopper, gave that Yale yell with a vim that fairly paralyzed the "jays" at the station.

On the Mississippi continues to draw well at McVicker's. When the lights go out on a murder scene and come up again at once on a scene in which wing and buck dancing are features, it is a particular man who is not satisfied.

I wish you could see those whiskers of mine. They are now two weeks old. I have decided upon the Kirke La Shelle and Eugene Presbury pattern, though at present I resemble Weary Wrangles. Regards to Old Hoss. Percy and Harold please write.

I am credibly informed that Wilton Lackaye has dispatched a trusted messenger to London with instructions to send him by return of steamer a regular English plum pudding. I can readily understand Mr. Lackaye's homesickness. God save the Queen.

An enterprising newsboy attempted to sell copies of the A. P. A. paper in front of Hooley's the other night, between the acts of Joe Murphy's show. The hospital internes say he will be out in a few days.

Matt Berry is here ahead of the Kimball Opera Comique company, which comes to the Alhambra Christmas week, headed by Corinne, in Hendrik Hudson. He reports excellent business everywhere.

Manager Jacobs' three houses continue to do well. The Silver King opened at the Alhambra yesterday and goes to the Academy of Music Christmas week. Ship of State had a good opening yesterday at the Clark Street Theatre, where N. S. Wood goes Christmas week in The Orphans of New York. Mr. Wood opened to the capacity of the Academy yesterday.

Lottie Collins had a fine week over at the Haymarket, where The Dazzler opened well last night. Joe Murphy is an early booking there.

Over at the Lincoln yesterday Manager Jim Hutton welcomed a big house with The Galley Slave, and Grattan Donnelly's latest play, Virgin is to follow.

Eddie Shayne, a local favorite, is to benefit tomorrow at Engel's Pavilion. Sadie McDonald, Joe Dover and Kitty Mitchell all appear, among other clever people.

There were two big houses yesterday at Havlin's to greet Gus Williams in April Fool.

Billy Rice's Minstrels have been making the hit of the continuous performances at Frank Hall's Casino, while the two daily shows at his Winter Circus have been doing money.

At Sam T. Jack's Madison Street Opera House The Black Crook is the feature this week, while the Williams company is now at his Empire Theatre.

There are excellent vaudeville shows at the Lyceum, the Olympic, the Gaiety and the Park.

Not long ago I was passing the Palmer House late one afternoon and I saw Johnstone Bennett endeavoring to make his fox-terrier growl at a stuffed tiger in the window of a fur store. But Fido didn't growl worth a cent and the actress was evidently disgusted with his lack of pluck.

Ben Giroux, who is ahead of Gladys Wallis and Patti Rosa Comedy company, went into a small town recently and was met by a local manager who said: "We don't need all of these dates of yours. You can take some of them back."

I have received a circular from the American Theatrical Exchange which says, among other things, "Honesty and Integrity is Our Watchword." I imagine from this that McConnell has resigned, after all.

An anonymous correspondent sends me Capitoa Willie for the bouquet, and from Binghamton, N. Y., comes Florence Modena, Angevine Allen and Bertie Prayne, all from Willie Smyth, manager of William Collier. An Omaha correspondent, Arthur Miller, Jr., sends me Miss Prayne's name. He says that the cigarette boxes are full of them.

I am happy to state that Gus Pennoyer and I

are good friends again. Mr. Pennoyer has apologized.

Times are hard here, but a number of my professional friends who have distinguished themselves with Uncle Tom companies have secured positions to do straight business in the numerous Christmas pantomimes presented in shop windows.

This is a hard world, my masters.
"Biff" HALL.

PHILADELPHIA.

Shore Acres, Charley's Aunt, The Devil's Deputy, Humpty Dumpty and Other Bills.

[Special to The Mirror.]

PHILADELPHIA, Dec. 17.

With all its wealth of human nature, its novelty in situation and motive, its strong and thorough company, Shore Acres does not attract the public as it should. It draws well at the Chestnut Street Opera House, but its deserts should turn crowds from the doors. It remains another week.

Charley's Aunt expects to remain twelve weeks at the Chestnut Street Theatre. Business is good, but not what it ought to be in the lower portion of the house. The performance is quite without fault.

The Bumble Shop closed its fortnight at the Broad to good receipts. The entire engagement has stamped the play, and the company in its interpretation, as of the highest order of excellence. Francis Wilson commenced his engagement with a well sold house this evening, and The Devil's Deputy is sure of a prosperous run.

The Coast Guard wants pruning. The story, though not new, is interesting, but is told too verbosely. This was the first production. The scenery is a notable feature, and the company mainly adequate. Business at the Empire has been good all week. Charles T. Ellis in Casper the Yodler follows.

The Standard Theatre, with Fabio Romani, introduced a fine company in a play popular at this house. Attendance has been good and the management is closing the year with one of its most successful seasons. Humpty Dumpty is on for this week with George L. Gregory as the clown.

Chauncey Olcott's engagement at the Walnut was satisfactory artistically and pecuniarily. The Irish Artist was the one bill for the fortnight, and the attendance was as a rule to the capacity. There is a promise of a return of the company in the Spring. Walter Kennedy in Salvini's success, Samson, the current week, with a fair advance sale.

The French Folly company, strengthened by the addition of extra artists, had a capital week at Gilmore's Auditorium. Fougere was made a special feature. Flynn and Sheridan follows with a number of new performers.

The Liliputians at the Park crowded every performance. The final week was the better in attendance, as the advance sale covered every good seat from Monday until Saturday. The house will be closed this week, except for one night given over to Col. Robert G. Ingersoll.

The National, with The Boy Tramp, brought up to date, did a better business than Cell 23, substituted on Thursday. The Man Without a Country is on for the present week.

Maine and Georgia, with Maida Craigen and Frederick Panding as the stars, has enjoyed fair business at Tinsott's Grand Opera House. Attendance increased after the second night, so that the promise of the present week is that the theatre will be crowded before the termination of the engagement. The performance is satisfactory, and the story of interest.

My Partner, at the People's, introduced Louis Aldrich to a new section of the city and to a large attendance. The house is closed the present week, and will reopen with Paul Kauvar on Dec. 24.

Tim the Tinker at the Kensington drew fairly. A minstrel company succeeds. Creston Clarke is at the Girard Avenue and Dr. Bill at Forepaugh's.

The Lyceum presents George Dixon's vaudeville company.

Carncross' Minstrels are in the fourth week of living pictures to crowded audiences.

Manager Speck, of the Standard, has written three interludes, which were produced between the acts of Fabio Romani last week.

The project of a new theatre in West Philadelphia now looks to be an assured fact. There is a population there of a quarter of a million people.

John Jack will take his Falstaff company on the road.

This will be the hardest week of the year on theatres here.

Charles A. Summers, advertising agent of Frankford Music Hall, in his contest with local authorities concerning the posting of his house bills, has come out victorious.

The Elks' benefit at the Chestnut Street Opera House was among the most successful in their history. The bill was long, the principal features being Louis Aldrich with My Partner company, Wilfred Clarke with his new company in The Widow Hunt, and John Jack and his wife, Annie Firmin, in the quarrel scene from School for Scandal. The vaudeville feature was also very acceptable in strength and selection.

Mrs. Beaumont Packard has been a visitor to the city several times within the past few days. Her daughter is one of the cast of Maine and Georgia.

Manager Allen owns the majority of stock of the corporation of the Frankford Music Hall, and the venture is already paying a fair dividend, owing to the care exercised in his bookings.

Isaac M. Kahnweiler will leave Tinsott's Grand Opera House on Dec. 22. The position of business manager will be assumed by Alexander Miller, who is now treasurer of the house.

J. E. Morris, treasurer of the Forepaugh show, has accepted the same position for next season.

Manager Bard Worrell, of the Empire Theatre, who has been in bed for a week with a threat of pneumonia, returned to duty on Thursday last.

The Symphony Society of Philadelphia, one of the highest cultured and best equipped organizations in America, will give its first concert of the season on Dec. 22 at the Academy of Music. Myra French is a soprano.

George Kennington, in advance of The Man Without a Country, goes with Joseph Haworth, who is to produce Ernest Lacy's new play, Rinaldo. Mr. Haworth states that he will make the hit of his career in the piece.

Louis H. Donnelly is the business manager for Wilfred Clarke.

George Learock, with his new version of Faust, is doing well in the near-by towns.

A new cantata, The Pilgrim, is having its first presentation to-night. The music is by Borst, and the book by James Yearsley. There are seven principals and thirty voices in the chorus.

Manager Kelly, of the National, has been on a hunting trip to Missouri. The party decimated the wild game of one entire county, and when Kelly returned home with two car loads of dead "scenery," all his brother managers were presented with braces of quail, wild bear, wild boar, and everything except lions, elephants, and tigers.

The lease of Manager Howe, of the Walnut Street Theatre, has three years to run, after the conclusion of the present season. There has been no transfer of lease upon the part of Rich and Harris as announced, for the simple reason that those gentlemen have no interest whatever in that house. Mr. Howe will remain at the head of affairs until the termination of his lease.

Sam Ellis, manager of The New Volunteer German, reports booming business in the towns of Pennsylvania.
EDWIN RUSHTON.

BOSTON.

Della Fox and the Liliputians Divide Honors.—
A Peculiar Complication About Posters.

[Special to The Mirror.]

BOSTON, Dec. 17.

Della Fox's first appearance as a star in Boston was made at the Hollis Street to-night. Her previous appearances here with De Wolf Hopper had been successful, but her warmest admirers did not fancy that her first engagement as a star would open so conspicuously. The advance sale for the engagement has been one of the largest of the season at this house, which is saying much. Possibly the clever work which Ramsay Morris has been doing has something to do with this. Let it suffice to say that Boston heard Della Fox and The Little Trouper and liked them immensely.

The Liliputians began a fortnight's engagement at the Tremont to-night in Humpty Dumpty Up to Date. The season opened with a rush and the indications for tremendous matinees will undoubtedly be carried out. Certainly this is an ideal holiday attraction and the little actors made so many friends the last time they were here that they will do well.

Bobby Gaylor in Sport McAllister fills in the week at the Bowdoin Square which was originally intended for the first of Humanity. That piece will be produced next Monday.

An interesting controversy has arisen in regard to some billposting for Humanity. The venerable Tremont House is to be torn down to be replaced by an office building, and last week it was vacated. The management of Humanity thought that the bare walls of the landmark would be an excellent place for advertising purposes, as was actually the case. So a contract was made with Landlord Stranahan, and on the last day of his lease the house blossomed out with gorgeously colored posters. The owners of the house object to the decoration of the house, and demanded that Mr. Atkinson should remove the bills, which he refused to do, showing his contract, and it seems that the representative of the owners had given his consent for the use of the building for some such purposes.

Sadie Hasson opened a week's engagement in A Kentucky Girl at the Grand Opera House to-night before a large audience. One night last week this house came pretty near losing its popular press agent, Charles W. Arnold. In the piece which was played occurs a leap from a light-house. The actor who usually did it hurt himself and could not jump for one performance. Mr. Arnold volunteered to fill the vacancy and did it to the great satisfaction of the audience. But he'll never do it again.

Roland Reed continues to draw large audiences to the Museum. The Politician has made one of the greatest hits of the season, and Mr. Reed's delicious impersonation of a Western politician has scored a great success, while Isadore Rush as the twentieth century woman fairly divides the honors.

Marie Burroughs gives only two more performances of The Profligate at the Columbia, and will fill out the balance of the week with Judah, in which Miss Burroughs made such a hit when supporting E. S. Willard. The Amazons follows next week.

This is the last week of the run of Captain Paul at the Castle Square, and a series of excursions from suburban places will help to swell the attendance, which has been large. The novelty of free street cars to the theatre has proved a great success. Louise Baudet in Iacinta will follow on Monday.

This is the last week but one of the Old Kentucky at the Boston, where the success of the piece may be estimated from the fact that already nearly 200,000 people have seen it. The seventy-fifth performance occurs on Dec. 26.

A Black Sheep continues at the Park. Three changes in cast were made to-night; Bettina Gerard replacing Belle Black as the burlesque queen, William F. Mack appearing as the bartender, and Annie Louise Tirrell, a clever amateur actress from Weymouth, making her debut.

The other attractions in Boston this week are Keith's New Theatre, Bertoldi and other clever specialty performers; Palace, Austin's Giganteans and Living Pictures; Grand Museum, Katherine Rober, producing for the first time Con. J. Murphy's play, The Maid of the Mine; Lyceum, specially organized minstrel co.; Howard Athenaeum, unknown variety.

Excelsior, Jr., *né* Updece, is now being actively rehearsed by the cadets. I understand that the scene is laid in Switzerland, and that the story deals with a combination of William Tell and Cook's personally conducted in Mr. Barret's most whimsical style.

Ed. P. Sullivan and T. C. Howard have opened a school for acting at the Chelsea Academy of Music.

Rachel Noah owns a brooch which was once the property of Sarah Siddons, whose niece, Fanny Kemble, gave it to Miss Noah's mother. Miss Noah will wear it at her Shakespeare recital at Worcester this week.

William E. McQuinn will be the musical director of the Prince Pro Tem company, which goes on the road on Dec. 31. Mr. McQuinn's success as leader at the Museum last Summer was great, and his thorough familiarity with the piece will do much for the effective production of it by the company which is now being rehearsed in this city.

George M. Wilson will soon have a new piece ready for production in addition to The Guv'nor, which is making a hit on the New England circuit.

When Marie Burroughs comes to Boston for her next engagement she will play Juliet.

The Castle Square has a new scenic artist, Frank King, formerly with the New York Lyceum.

John E. Kellard has been very generally entertained by Boston's 400 during the present engagement here.

Frances Harrison has retired from The Spider and Fly, in which she was the principal comedienne, and will spend the remainder of the season in this city. She is the wife of Charles W. Arnold, press agent at the Grand Opera House.

Clinton Elder, late of Utopia, Limited, and Madeline, will be an accession to the Museum company for Westward, Ho! and S. H. Riley has also joined the company for that piece.

The engagement bids fair to open with a society crush, as the fashionable friends of author and composer are buying seats by mail in tremendous numbers. The box-office sale begins 20.

Della Fox may go to London in the Spring, as Violet Melnotte, of the Trafalgar Square, has written to her with a view to her appearance there.

Courtney Guild, Mayor-elect Curtis's new private secretary, will play one of the leading female parts in Excelsior, Jr., when the Cadets will give a.

Henry B. Harris, the popular assistant manager of the Columbia, has the sympathy of all his friends. His wife has been afflicted with a stroke of paralysis, but had nearly recovered when this new misfortune came upon.

John Stetson will name the new hotel, the Savoy, which is replacing the Globe Theatre.

Cissy Fitzgerald, of the Gaiety Girl company, occasioned a considerable amount of town talk last week, and all on account of a trip to New York. She did not appear at the performance 13 and rumors of elopements, quarrels, returns to England, etc., flew about town. Maggie Crossland danced in her place that night and the next day the truant Cissy returned to dance before the largest audience of the season. While she was in New York she signed to go with the Canary and Lederer's Twentieth Century Girl, opening in New York next month, but she played out the Boston engagement with the Gaiety Girls and will remain with them for some time to come and it may be that she will be compelled by law to adhere to her contract with the English company.

JAY BENTON.

CINCINNATI.

Carrie Turner, Allimony, The Fast Mail, The Brooklyn Handicap, and Other Attractions.

[Special to The Mirror.]

CINCINNATI, Dec. 17.

A Temperance Town drew a good house at the Grand to-night. Next comes Nat Goodwin for the holiday weeks.

The Walnut opened well to-night with Carrie Turner in The Crust of Society. She is supported almost wholly by the company that created a furore here two years ago at Pike's. The ever-popular Black Crook will be here Christmas week.

Allimony, with Tim Murphy and Eugene Canfield as stars, opened at Havlin's yesterday to a satisfactory house. Fantasma follows.

The Fast Mail held the boards at Robinson's yesterday and had two splendid houses. Ada Gray in East Lynne is underlined.

The Fountain Square was filled when V. K. Victor's Specialty company began its engagement yesterday. Next comes Grenier's Lyceum Theatre company.

After the performances, Manager Anderson found Victor's Vaudevilles to be not up to his standard, so he canceled the rest of the engagement. The house will be dark for the remainder of the week.

The Waldmann Specialty company is doing well at the People's. Reilly and Woods' Show is booked for Christmas.

Heuck's had big and enthusiastic audiences for The Brooklyn Handicap. Steve Brodie follows.

THE CHRISTMAS MIRROR has attracted much favorable comment here by its bright dress and entertaining articles. It is a valuable number to possess.

The Camille D'Arville Comic Opera company has been rehearsing a new finale for the second act of Madeline. It was tried Friday and gave satisfaction to the audience. Miss D'Arville has some difficult music to sing but does it admirably. Saturday afternoon each woman in the audience was presented with a rose and a card bearing Miss D'Arville's autograph and compliments.

There has been a change in the Camille D'Arville company. Clifton Elder, who has been singing the part of Francois, left to join the Boston Museum stock company in Westward Ho, H. C. Ravenscroft changes to Francois, and his former part of Ribeau, the artist, is taken by J. K. Murray.

Following his usual custom, Herrmann entertained the inmates of the Children's Hospital last week with magic. It was a day ever to be remembered by the little ones. Edward L. Bloom, Herrmann's personal representative, informed THE MIRROR correspondent that next year Mr. Herrmann intends to organize a grand vaudeville combination to be composed wholly of trans-Atlantic stars. He has in view for the future a mammoth spectacular production which will introduce himself and Madame Herrmann in a somewhat different line.

John H. Havlin has assumed personally the management of Havlin's since the departure of Larry Reist.

Through the courtesies of Manager Fielding, of The Crust of Society, and Manager Havlin, a testimonial benefit will be tendered the Cincinnati Railroad Council of the National Union next Friday at the Walnut.

George W. Aiken has just been made railroad and excursion agent for Barnum and Bailey's Circus.
WILLIAM SANFORD.

WASHINGTON.

De Wolf Hopper, the Gaiety Girls, Ward and Vokes, and Others—Odette Tyler III.

[Special to The Mirror.]

WASHINGTON, Dec. 17.

De Wolf Hopper taxed the capacity of the New National Theatre to-night on his opening in Dr. Syntax. This engagement is yearly a very large one, and the present indications point conclusively to a repetition. Charles Frohman's elaborate production of Shenandoah drew a big attendance during the week. Rice's 1892 is the next attraction.

George Edwardes' London Gaiety Girls have a large audience at Albaugh's to-night. The company met with a most favorable reception. A big week is assured. Hagenbeck's trained animals twice a day drew largely. James A. Herne's Shore Acres will be given next, for the first time in this city.

Those clever comedians, Ward and Vokes, in A Run on the Bank, created a great deal of merriment on their opening at the Academy of Music. A good audience is in attendance. The Robin Hood Opera company, presenting The Knickerbockers in exceptionally fine form, drew well. The Two Colonels, a first production, follows.

Butler's Bijou Theatre was dark to-night, owing to the disbanding of The Old South company. The Power of Gold enjoyed but fair patronage. The Stowaway next.

Sam Jack's Creoles commenced their engagement to a big house at the Lyceum. Bobby Manchester's Night Owls closed a good week. Weber and Field follow.

Odette Tyler was obliged to retire from the cast of Shenandoah Thursday night on account of serious illness. The part of Gertrude Ellingham was filled during the remainder of the engagement by Margaret Robinson. It is stated that Miss Tyler is subject to severe hemorrhages, and that her ill-health may compel permanent retirement from the stage.

The Columbia College boys did remarkably well with Dorothy on Friday afternoon at the New National. A large audience was present. W. B. Gross is here ten days ahead of Shore

Acres, and has that attraction well lined up with live and interesting matter.

Joseph Cullen and William G. Collins, the new banjo duo of this city, are two of the finest solo players in the District. They have recently come together, and with Charles F. McEnaney, their able accompanist, comprise a trio that is unusually strong.

Col. Robert G. Ingersoll lectured at the New National Theatre, Sunday night, on "The Bible." A big audience followed closely the interesting talk.

JOHN T. WARDE.

ST. LOUIS.

Alabama, Vaudeville, Killarney, and Other Offerings—Christmas Pantomime.

[Special to The Mirror.]

ST. LOUIS, Dec. 17.

Alabama commenced an engagement at the Hagan yesterday afternoon before a big audience, and repeated its success again in the evening. The company is an excellent one, and the piece is elaborately staged.

Last night The Trocadero Vaudeville company, with Sandow as the feature, began an engagement at the Olympic Theatre to a big audience.

Katie Emmett commenced her engagement at Havlin's Theatre yesterday in Killarney and played to two good audiences.

The City Club is the attraction at the Standard Theatre this week and they opened to two good audiences yesterday.

The dramatic feature at Pope's Theatre this week is the well-known old English melodrama, Burr Oaks, which is put on in an elaborate manner and a vaudeville bill is headed by the Delorelli Brothers. The house is doing a very big business.

The Derby Winner company, reorganized, have been rehearsing at Havlin's since Wednesday, and will leave for Memphis on Wednesday, where they open Thursday night, playing three nights and thence going East.

Work on the Christmas pantomime to be presented at Pope's on Dec. 23 is progressing finely. The Pantomime is entitled Happy-go-Lucky, and will be a most amusing production. New scenery is being painted, costumes made and electrical and mechanical effects designed. A one-act farce will precede it entitled Two Married Men.

There is a big run on THE CHRISTMAS MIRROR here, and it is considered the prettiest number of the many handsome ones gotten out by THE MIRROR.

Sydney Rosenfeld was in town last week and submitted a new play to Nat Goodwin, entitled His First Campaign. The play deals with the present reform in politics.

Marie Hilton, the member of the 1492 company who has been so ill at the Lindell Hotel, left for her Boston home last week. She had not entirely recovered, but was able to be moved.

W. C. HOWLAND.

CLEVELAND.

Young Mrs. Winthrop, Robert Hilliard, Wallick, Burlesque, and a Local Show.

[Special to The Mirror.]

CLEVELAND, Dec. 17.

Young Mrs. Winthrop was presented to-night by a good company at the Euclid Avenue Opera House and will remain all the week, followed by 1492 for Christmas week.

The Lyceum Theatre has for the second time this season Robert Hilliard in The Nominee. He was welcomed by a good house. On Wednesday evening Mr. Hilliard will be seen as Van Bibber in his own dramatization of Richard Harding Davis' "Her First Appearance," entitled The Littlest Girl. The author will personally superintend the rehearsals. It is to be used as a curtain raiser. Next week, Darkest Russia.

Good houses greeted the London Belles' Burlesque and Specialty company both afternoon and evening at the Star Theatre, where they remain all week, and will be followed by the New York Stars.

James H. Wallick in The Bandit King is the attraction this week at H. R. Jacobs' Theatre. Next week, Old Glory.

Yaay, the violinist, is at Association Hall to-night, playing to a large audience.

Next Monday the Mid-Winter Circus will open at the Grays' Armory under the management of the Cleveland Grays. It has been billed by the veteran advertising agent, George Snow, in a manner that would do credit to a Barnum show.

Arthur Warde, manager for Warde and James, was in town last week.

The Passing Show did the largest business of any attraction appearing at the Lyceum this season. It will play a return engagement.

M. A. Gaul, City Passenger Agent of the Lake Shore Railroad, well known among the profession, is interested in bringing several first-class attractions to the city.

THE CHRISTMAS MIRROR has been admired very much, and is enjoying a large sale.

WILLIAM CRANSTON.

PITTSBURG.

Oth Skinner, Florence Bindley, Hagenbeck's Animals, Melodrama and Vaudeville.

[Special to The Mirror.]

PITTSBURG, Dec. 17.

Oth Skinner opened at the Duquesne Theatre to-night—his first appearance here as a stellar attraction—and drew a large and kindly disposed audience. His Grace de Grammont was the bill presented, with The King's Jester and The Merchant of Venice underlined. The supporting company was above the average. Next week, William H. Crane.

At the Bijou Theatre Florence Bindley produced The Captain's Mate to a crowded house. The Brothers Byrne follow in 8 Bells.

At the Alvin Hagenbeck's Trained Animals are the attraction, opening to large business. Next week, John Drew.

The Power of Gold drew well at the New Grand to-night. Princess Bonnie follows.

Davenport Brothers and Fay opened at the East End Theatre to-night before a well-filled house. Next week, Walter Kennedy in Samson.

At the Academy of Music Irwin Brothers, supported by a good vaudeville company, crowded the house. Harry Williams' company next week.

The Princeton University Glee, Mandolin and Banjo Club gave a concert to-night at Carnegie Hall, Allegheny.

E. J. DONNELLY.

HAS BOUGHT AN INTEREST.

[Special to The Mirror.]

CHICAGO, Dec. 17.—W. J. Anderson has bought an interest in the Rooney company, and will open with a new cast.

J. A. DARNABY.

TURNED PEOPLE AWAY.

[Special to The Mirror.]

OMAHA, Neb., Dec. 16.—The Prodigal Father turned people away afternoon and night at the new Empire Theatre.

W. J. BURGESS.

AS YOU LIKE IT.



HOS. B. MACDONOUGH sailed for Europe on last Saturday. He hopes, while abroad, to come across some play that may recoup him for what he lost with The Merchant and Young America. Mr. MacDonough says he will never produce another manuscript play. He is tired of making experiments and failures out of what he could have sworn would be successes. He has no more confidence in his own judgment, and he confesses candidly that henceforth he will only buy what is an assured success abroad. In other words, he will become a theatrical speculator.

Talking of speculators, there is no surer sign as to whether a play is a success or a failure than by the presence or absence of the ticket speculators around the theatre doors. A ticket speculator can smell a "frost" long before the curtain goes up on the first performance and he is equally clever in scenting what will make a hit. I have often thought it would be interesting to have a chat with some of these men on the subject of the drama. He would doubtless affirm, with considerable horse sense, that a play that did not draw was "rotten" and that the piece which caused a rush to the box-office was a masterpiece.

A hard blow has been dealt the speculators by the recent raising of the price of seats in some of the best theatres. Two dollars is now charged by some up town houses and to make a profit the speculator has to ask two dollars and a half, which seems exorbitant to their customers. Some people with plenty of money will pay anything for a seat if they have made up their minds to see a certain play, but these geese with golden eggs are few and far between.

A prominent manager tells me that he discourages the sale of admission tickets to his theatre, and on certain nights actually refuses to sell any. His reason is as original as it is sensible. He says that a man who is standing up all evening cannot possibly enjoy the play and so is apt to go away dissatisfied and thinking it was the play that displeased him. If, on the contrary, this man is refused an admission ticket he will return some other night when he can get a seat and the theatre will be a dollar in pocket.

A certain young actress, who is at the head of her own operatic company, is deserving of sympathy. She has made a success of her opera, is a general favorite with the press and the public, but, for some reason or other, her affairs do not prosper and on several occasions the company has been within an ace of closing. The reason for the troubles that have arisen has been, it is said, "too much relation." The star in question has about a hundred uncles, cousins, sisters, and aunts, to say nothing of a husband and brother-in-law, all of whom pull the unhappy diva in different directions. Too many cooks are effectually spoiling a very good broth.

Harry Monkhouse tells a funny account of his recent trip to the pest-house on North Brother Island. He says they bundled him off from his hotel in a kind of black maria to the Battery, where he embarked on a yacht. After a short sail down the bay the boat landed at Robinson Crusoe's Island, and in the dark, the pest-house looked like the ancient mariner's hut. The doctors took him to the pest-house, removed all his clothes and he remained on the island in the most complete solitude for more than two weeks. During his incarceration the denizens of the island came and flattened their noses against the glass windows of the pest-house and stared at the actor. Mr. Monkhouse bears a few of the characteristic red marks of the convalescent stage of the disease, and it will be some time before they all disappear, but he feels in excellent health. He says he caught the malady from a waiter in a restaurant.

When Amy Busby was first cast for the part of the maid Louka in The Arms and the Man, it is said she turned up her pretty nose and pouted, objecting to playing "servant's parts," but she soon discovered that Louka was one of the best parts in Bernard Shaw's clever play and she played it very artistically. Katherine Grey has played the part since Miss Busby's departure and is equally successful in it. For a clever actress, a part is never too insignificant.

"Actors are improvident," say the managers. "We can't help it," say the actors. A manager said to me the other day: "I have an actor in my company who gets \$125 a week fifty-two weeks in the year, and yet regularly each Monday morning, he comes around to borrow something on account of the following Saturday." "It is true we are improvident," said a prominent young leading man. "But it is not our fault entirely. We are forced to be so by the life we lead. We are thrown into the society of rich men who could buy us up body and soul a thousand times over, and it takes all our resources to make a show of keeping up with them. Then our life is artificial, and that of the vagabond. We cannot look at life seriously as men in other walks of life do. In fact, we hardly know what civic virtues and responsibilities are. We don't vote, we have no home, no children, no wife. We have no incentive to hoard money. As 'no' having something in our old age, we all hope we shall never grow old, and many of us believe it."

Yvette Guilbert has refused Edmund Gerson's offer of \$500 a week to come and sing in New York, and is standing out for \$1,500. She says that she can make 600 francs a night in Paris, and that it would be folly to cross the ocean and run the danger of confronting strange audiences for the same money. So it is probable that Yvette will prove too expensive a luxury for New York managers at present.

"I am tired of reading plays," said Charles Frohman recently. "I read eight pieces a week and it is very tiresome work, particularly when, as now, I do not need a play. I am going to stop, and when my present supply of successful plays ceases to yield, I can resume. However, I am conscientious. When I promise to read a play, I read it. I have already advanced \$8,000 on plays not yet produced, so you see I shall not need anything new for a long time."

Tamagno, the tenor, is reported to be one of the richest singers in the world. He has a fine place at Milan, a villa at Turin and a chateau on Lake Maggiore.

Augustus Pitou says that he is making more money with Chauncy Clood than he did with

Scanlan even in the unfortunate comedian's palmiest days. I am told, by the bye, that Scanlan is very low and that his death may be expected any day.

TORCHSTONE.

STAGE MANAGEMENT IN CHICAGO.

Chicago Dispatch.

The stage management at some of the downtown theatres is becoming so careless that public protest must be made. A revolution against the interminable entr'acte has been started by the distinguished critic, M. Sarcey, in Paris, and has been somewhat resoundingly echoed on this side of the water, but for the present Chicago can endure the entr'acte if it is not extended beyond all possible bounds of patience by faulty stage management, such as has been the case on more than one occasion here of late.

It has been repeatedly demonstrated that ten minutes gives ample time for changing a scene in the great majority of cases. In ten minutes the audience has time to arouse from the intensity of the emotion that enthralled during a scene or a series of them, and those who tire of sitting make a turn in the foyer while others may continue those entertaining little chats peculiar to the waits between the acts. The intermezzo from Mascagni's Cavalleria Rusticana can be furnished in ten minutes, as can any other musical selection. The public approves a short intermission and it is believed the revolution against the entr'acte is on the ground of its length and not against the intermission as prescribed by the rules of physical endurance. An unbroken performance, whether of music or the drama, would be an insufferable bore and the intermissions are necessary, but not as they are being provided in some of the downtown theatres of Chicago.

A short time ago a large and generous audience attended the first night performance of a favorite cast in a pleasing role. The first act awakened considerable interest and the play was warmly applauded. The first intermission lasted eighteen minutes by actual time, and the enthusiasm of the audience was noticeably diminished. The second act was followed by a wait longer than the first, and the third entire act was so long that the situation became ridiculous. The selected number was played by the orchestra and concluded. Then a wait ensued. The audience by this time was irritable and those spasmodic outbreaks of noise that indicate the high tension of the nervous strain came at painfully frequent intervals. The orchestra played another selection and then another, but still the curtain was not raised. Then, in a frenzy of desperation, the leader struck up a medley embracing every comic song of the streets. Eventually the curtain did ring up, but everyone was in a twitter and the performance was spoiled. At the other houses equally heedless work has been done, although not quite so evident to the audience as the case cited, and to particularize would eat up columns of space that cannot be spared.

Local managers should pay more attention to the goings on behind the scenes, and the complaints that are becoming so prevalent would die out. The inequitude of the fault is not exaggerated in the slightest degree.

Chicago Herald.

Just now, both in Paris and London, the critics are arraigning the managers for two annoyances which are becoming increasingly prevalent also on this side of the water. One is the tendency to delay the curtain until long after the appointed hour, the other is the intolerably long waits between the acts. In consequence of these unnecessary delays patrons of the theatre who might reasonably expect to be at home by eleven o'clock are often kept out until twelve by plays that do not reward the sacrifice. A few experiences of this sort encourage them to remain at home chewing the cud of sweet and bitter fancy, and saving the dollars that the manager would be extremely happy to jingle in his own treasury. The other evil of a long wait between the acts is perhaps the more irritating of the two. The manager may delay the opening in order to give late-comers an even chance, but except in cases where there is a heavy scenic production a prolonged intermission is absolutely without excuse. The waits were so long between the acts of Mr. Robson's Interloper on the opening night that the audience plucked up courage and hissed the excessive musical display. The idea that an audience may be hypnotized into submission by a jingle of dance music is not without some elements of error. The orchestras connected with Chicago theatres are unusually efficient, but no one ever buys a theatre ticket with the orchestra in his mind's eye. He wants to see the play and then go about his business. Music hath no charms to soothe the savage who is obliged to put up with twenty minutes between acts, when it only takes five minutes to get a drink.

GOSSIP.

The Ward-Vokes company may go in at the Bijou for the week of Jan. 14.

Walter Kelly will join the Coon Hollow company next Monday.

Gracie Emmett, it is reported, will close her season on Jan. 5.

A special matinee of The Little Hussar, an operatic comedy by Katherine Staggs and Emma R. Steiner, will be given at the Fifth Avenue Theatre next Friday. The title role will be played by Clara Throppe.

Thomas R. Grady has been engaged for Proctor's Theatre in this city.

Patrice left The Kid company on Dec. 15.

Bingley Fales will leave the Alabama company next week.

James Wall and W. V. Ranous commence with In the Tenderloin company on Dec. 17.

Mollie Fuller will head a burlesque company of her own next season, probably under the management of her husband, Fred. Hallen.

Morris Reno has resigned the presidency of the Music Hall company, owing to ill health, and William S. Hawk has been selected in his place.

Frank H. Bowly, late manager for R. D. MacLean and Marie Prescott, is in town.

Fred. A. Doris has resigned as manager of Bradley Opera House, Fort Edward, N. Y.

L. N. Scott, manager of the Lyceum Theatre at Duluth, Minn., is in the city for a few days. He is a guest at the Imperial Hotel.

Paul C. Blume will close with the Bessie Bonehill company as manager on Christmas week in Philadelphia.

After three months of needed rest, Robert E. Bell has fully recovered his health, and he will open with the New Lyceum Stock company at the Broadway Theatre, Denver, on New Year's.

Sandow's valet, named Arthur Morrell, who also went under the name of Chapman, was arrested on a telegram from New Orleans, last Saturday, on a charge that he had robbed his employer of jewelry worth about \$3,000. In his valise were found articles valued at about \$500. The arrest was made at the Anchor Line pier. Morrell was about to sail for England. He is in custody here.

J. Harvey Cook made a hit in the title role of Paul Kaurav in Boston last week.

John T. Kelly has been engaged for the principal low comedy part, Michael McNamara, in The Twentieth Century Girl.

The Opera House at Coshocton, O., managed by W. H. McCabe, was burned last Friday.

Frank Colman joined the Murphy and Canfield company at Zanesville, O., on Dec. 10 after the Monday night performance, he was called home by the death of his father, but rejoined the company later in the week at Cleveland.

William Ashton, advance agent for the White Crook Burlesque company, has been held in the Jefferson Market Police Court on a charge of cashing a cheque that belonged to a member of the company.

Lillian Price and G. S. Williams have been added to Katie Emmett's Killarney company for the Southern tour, which begins at Nashville on Dec. 24. Miss Emmett comes to New York on Jan. 21, opening at Niblo's, and will play for five weeks in and around the metropolises.

Sadie Ethel Schuman has been dangerously ill at her home in Boston.

Frank J. Golden has recovered from his recent illness, and is at his home in Boston.

Jack Hirsch, business manager of the Tavery Opera company, writes of the remarkable success of that organization in the West.

J. Francis Hayes has joined the Tim the Tinker company. Little Winnie, the child actress of this company, held a reception on the stage of the Kensington Theatre, Philadelphia, on Saturday afternoon, and presented souvenirs to the nearly 2,000 children in attendance.

A series of cards neatly arranged in juxtaposition announce the birth of twins, named Marie Louise and Lincoln Jay—to Mr. and Mrs. Jay Simms, at St. Louis. Mr. Simms is manager of Lincoln J. Carter's Northern Tornado company. Ernest Albert and D. Frank Dodge, the scenic artists, left New York last Sunday for a ten-days' sojourn in Maryland and Virginia, the former to take notes and make sketches for scenery to be used in David Belasco's Heart of Maryland, and the latter to perform the same work for The Twentieth Century Girl.

COMPANIES CLOSED.

The Runaway Wife company recently closed in Ohio.

The Jules Grau Opera company closed last week.

The Veteran Detective company disbanded at Alexandria, Ind., on Dec. 1, owing to a dispute between the management and the company over the discharge of one of the latter.

Kentuck stranded at Corry, Pa., last week.

A company styling themselves The Roman Metropolitan company collapsed at Newark, O., on Dec. 7. Despite the high-sounding name, the authorities of Newark were called upon and furnished tickets Eastward to the members of the company.

OBITUARY.

Philip H. Lehnen died in the State Hospital for the Insane at Ogdensburg last Tuesday. The deceased had been in the asylum about three years. He was born in Syracuse on Feb. 15, 1857, was educated in the common school, and first started in the drug business, which he abandoned for a position in the Grand Opera House box-office under the management of S. M. Hickey. At the age of 19 he was made manager of the Wieting Opera House and the Wieting estate, and under his management that theatre presented the best attractions traveling. In 1880 M. Lehnen also became manager of the Grand Opera House, Syracuse, and he subsequently extended his managerial operations to Oswego, Rochester, Utica and Chicago. He also directed the tours of the late I. K. Emmet, Joseph Murphy, and The Roman Rye. Overwork unbalanced him. He was a member of the Elks and of other fraternal orders. In 1881 he married Corrie Adele Daniels, of Syracuse, and she with three children, Rosamond Adele, Philip Wieting and Emma, survive him. The deceased also leaves a widowed mother, three brothers and a sister.

Francis Henry Jenks, for fourteen years dramatic critic of the Boston Transcript, whose death was chronicled in last week's MIRROR, died on Sunday, Dec. 9, instead of Monday, as was announced. The deceased was born in Nantucket, where his father was the founder and editor of the Enquirer. At the age of fourteen young Jenks entered the Latin School of Boston, from which he was graduated. He became connected with the Hollingsworth Paper Manufacturing Company, and was with that concern at the time of the Boston fire. While in this employment he did work for the Saturday Evening Gazette and the Courier. Mr. Jenks was appointed to the position of musical and dramatic critic of the Transcript when E. H. Clement was promoted to the chief editorship of that paper. He was librarian of the Handel and Haydn Society, and was very prominent in local musical matters. He furnished to Grace's "Dictionary of Music and Musicians," nearly all the articles, biographical and historical, relating to the United States. He leaves a widow and one son.

W. W. Fowler, advance agent for and part-owner of The Two Sisters, died in Toronto on Tuesday last, after an illness of nine days, of pneumonia. The deceased leaves a wife and three children. The deceased was born in Niles, Mich. The remains were taken to Chicago. Mrs. Fowler, who joined her husband to nurse him through his illness, was unable to accompany the body, as she had also been seized with the disease from which her husband died. Mr. Fowler was beloved by his company, and their expressions of grief at his death were heartfelt and touching. The deceased was sixty-three years old. He put Sol Smith Russell on the stage, and had long been prominent in the profession.

John Hall and his wife, who resided with Mr. Hall's mother, Mrs. Mary Clarke, in this city, were asphyxiated on Friday night by illuminating gas. Mr. Hall returned late at night from Brooklyn and did not light the gas, as supposed because he did not want to disturb his wife, but in undressing accidentally turned it on. Both were found dead in bed in the morning.

Wilbur Rogers Wilkins, a member of The Flag of Truce company, died in Baltimore, of diabetes, aged thirty-nine, on Dec. 9. The deceased was a native of Troy, N. Y. The body was brought to New York and interred in the Actors' Fund plot in Evergreens Cemetery.

Dr. Sheldon, husband of Rosa Cooke, died on Dec. 12. The remains were interred on Friday, at Stamford, Conn., Dr. Brooks reading the prayers.

BORN.

GADEN.—A son to Mr. and Mrs. Garland Gaden, at Sterling, Ill., on Dec. 11.

SIMMS.—Twins (Marie Louise and Lincoln Jay) to Mr. and Mrs. Jay Simms, at St. Louis, Mo.

MARRIED.

GEHRKE-LOTHIAN.—Charles Gehrke and Mollie Marie Lothian, in Chicago, on Dec. 12.

KERR-RICE.—Louis Kerr and Ada Rice, at New Castle, Pa., on Dec. 10.

DIED.

POWELL.—W. W. Fowler, at Toronto, on Dec. 11, of pneumonia.

LEHNEN.—Philip H. Lehnen, in Syracuse, on Dec. 11.

WILKINS.—Wilbur Rogers Wilkins, in Baltimore, on Dec. 9, of diabetes, aged 39.

VOHE.—George A. Vohe, in Bethlehem, Pa., on Dec. 11, of paralysis, aged 52.

SUPERFLUOUS HAIR. Moles, etc., permanently destroyed by electricity. Helen Parkinson, 56 West Twenty-second Street.

DATES AHEAD

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue dates must be mailed to us as to reach us on or before that date.

DRAMATIC COMPANIES.

A TURKISH BATH (E. H. Macoy, mgr.): Ashland, Ore., Dec. 18; Red Bluff, Cal., 20; Oakland 20-22; Stockton 20-Jan. 3.

A COUNTRY SPORT (Peter F. Dailey, E. Rosenbaum, mgr.): New Orleans, La., Dec. 17-22; New York city 20-Jan. 3.

A CORN MAN (Herbert Cawthorn): H. S. Mitchell, mgr.: Buffalo, N. Y., Dec. 17-22; Rochester 24-29.

ALEXANDER SALVINI (W. M. Wilkinson, mgr.): Los Angeles, Cal., Dec. 24-29; San Diego 31.

ALBA NEYWOOD (Edgewood Folke; O. W. Heywood, mgr.): Charleston, S. C., Dec. 20.

ALICE IN CHARM CITY (P. L. Jarvis, mgr.): Danbury, Conn., Dec. 17-19.

A SUNDAY BLIZZARD (O. L. Hagan and Co., mgrs.): St. Paul, Minn., Dec. 18-22; Minneapolis 23-29; Duluth 31.

AMAZONS (Percy Sage, bus. mgr.): Boston, Mass., Dec. 24-indefinite.

A CHASE LOT (J. C. Davis, mgr.): Lockport, N. Y., Dec. 19, 20; Catharine, Ont., 20, 21; Hamilton 22, Toronto 24-29.

ALABAMA (Clement Rainbridge, prop.): St. Louis, Mo., Dec. 17-22.

ANA RHIAN (Augustin Daly, mgr.): New York city Nov. 27-indefinite.

A BLACK SHEEP: Boston, Mass., Dec. 10-indefinite.

A GAIRY GIRL (George Edwards, prop.): Washington, D. C., Dec. 17-22; Brooklyn, N. Y., 24-29; Pittsburgh, Pa., 31-Jan. 5.

ALVIN JONES (Charles L. Davis): Brooklyn, N. Y., Dec. 17-22; Danbury, Conn., 24; Hartford 25; Winsted 26; Waterbury 27; Bristol 28; Wayland 29.

A RAILROAD TICKET (W. W. Freeman, mgr.): Toledo, Ohio, Dec. 18; Archison 19; St. Joseph, Mo., 20; Lincoln, Neb., 21, 22; Omaha 23-29; Baldwin-Milville: Macon, Ga., Dec. 17-22; Jacksonville, Fla., 24-29.

BALDWIN-ROGERS: Lake City, Fla., Dec. 20; Jasper 21, 22; Valdosta, Ga., 24, 25.

BATES BROTHERS' HUMPTY DUMPTY (No. 2; Fred. D. Straff, mgr.): Oneonta, N. Y., Dec. 19; Cohasset 19; Cooperstown 20; Albany 21, 22; Montreal, P. Q., 24-29.

BLUE JEANS (Rosenquest and Arthur, mgrs.): Newark, N. J., Dec. 24-29; Brooklyn, N. Y., 31-Jan. 5.

BARNES AND MARVIN'S PLAYERS: Columbia, Mo., Dec. 17-22.

BEN HUR (W. C. Clark, mgr.): Fostoria, O., Jan. 1-3.

BENNER BOWENHILL (Playmates; Paul C. Blume, mgr.): Philadelphia, Pa., Dec. 24-29.

CHARLES T. ELLIS (Archie H. Ellis, mgr.): Philadelphia, Pa., Dec. 17-22.

CHARLES TURNER: Cincinnati, O., Dec. 17-22; Hamilton 20; Mansfield 20; Racine, Wis., 21; Milwaukee 27-29.

CHARLES DICKSON: Atchison, Kans., Dec. 24.

JOSEPH, Mo., 25; Leavenworth, Kans., 26; Lawrence 27; Topeka 28; Wichita 29; Denver, Col., 31-Jan. 5.

COON HOLLOW (Caldwell and Ready, mgrs.): Bridgeport, Conn., Dec. 18, 19; New Haven 20-22; New London 24.

CORSE PAYTON (David J. Ramage, mgr.): Elvira, O., Dec. 17-22; Akron, 24-29; Findlay 31-Jan. 5.

CHARLEY'S AUNT (Southern, Charles Frohman, mgr.): Hot Springs, Ark., Dec. 20; Little Rock, 21, 22; Memphis, Tenn., 24-29.

CHARLEY'S AUNT (No. 1; Charles Frohman, mgr.): Philadelphia, Pa., Nov. 26-indefinite.

CHARLEY'S AUNT (Western; Charles Frohman, mgr.): Springfield, Ill., Dec. 18; Jacksonville 19; Peoria 20; Bloomington 21; Joliet 22.

CARRIE LAWTON (Leslie Davis, mgr.): Scranton, Pa., Dec. 19; Montgomery, Ala., 19.

COUNTY FAIR (Arthur G. Thomas, mgr.): Seattle, Wash., Dec. 17-20; Spokane 21, 22.

CAPTAIN PAUL: Boston, Mass., Nov. 12-Dec. 29.

DAIRY BEVERLY: Watford, Ont., Dec. 20-22; St. Thomas 24-29.

DULL'S COMEDIANS: Shelbyville, Ind., Dec. 20.

DAVENPORT BROTHERS AND FAY: Pittsburgh, Pa., Dec. 17-22.

DESMOND THOMPSON (Frank Thompson, mgr.): New York city, Dec. 21-indefinite.

DAN MCCARTHY (H. J. Campbell, bus. mgr.): South Framingham, Mass., Dec. 18; Newport, R. I., 19; Williamsport, Conn., 20; Meriden 21, 22; New Haven 24-29; Bridgeport 27-29.

DARRETT RUSSELL (Sidney R. Ellis, mgr.): Cleveland, O., Dec. 24-29; Pittsburgh, Pa., 31-Jan. 5.

EMPIRE THEATRE STOCK (Charles Frohman, mgr.): New York city Dec. 2-indefinite.

EMERSON FOR LIFE (R. E. Davey, mgr.): Cincinnati, O., Dec. 24-29.

EVIEE BLISS (Will C. Elder, mgr.): Detroit, Mich., Dec. 17-19; Ann Arbor 20; Adrian 21; Sandusky, O., 22; Buffalo, N. Y., 24-29; Cleveland, O., 31-Jan. 5.

EDWIN ROSTELL (Geo. M. Johnson, mgr.): Ft. Madison, Ia., Dec. 19-20.

E. H. SOTHERN (Daniel Frohman, mgr.): Brooklyn, N. Y., Dec. 10-22; Chicago, Ill., 24-Jan. 12.

EIGHT BELLS (John F. Byrne, prop.): Ithaca, N. Y., Dec. 18; Corning 19; Elmira 20; Williamsport, Pa., 21; Albion 22; Pittsburgh 24-29; Union City 31.

PART MAIL (Southern; J. H. Rogers, mgr.): Harper, Kan., Dec. 19; Winfield 19; Arkansas City 20; Oklahoma City, O. T., 21; Guthrie 22; Eldorado, Kans., 24; Wichita 25; Parsons 26; Pittsburg 27; Butler, Mo., 28; Rock Hill 29; Ft. Scott, Kans., 31.

PART MAIL (Northern; Martin Golden, mgr.): Cincinnati, O., Dec. 18-22; Louisville, Ky., 24-29.

PART A MILLON (Jack Ward, bus. mgr.): Mexico, Mo., Dec. 18; Montgomery 19; Macon 20; Brookfield 21; Chillicothe 22.

FERRIS COMEDIANS: Murfreesboro, Ill., Dec. 19, 20; Carbondale 21, 22; Waterloo 23.

FANNY DAVENPORT: New York city Dec. 11-indefinite.

FRIENDS (Arthur C. Ainton, mgr.): Sherman, Tex., Dec. 18; Dallas 19, 20; Fort Worth 21, 22; San Antonio 23, 24; Austin 25; Brenham 26; Houston 27; Galveston 28, 29; New Orleans, La., 30-Jan. 5.

PART ROMANTIC: Brooklyn, E. D., Dec. 17-22.

FINNIGAN'S BALL (Murray and Mack; Frank V. Merrill, mgr.): Kansas City, Mo., Dec. 23-29.

GARRETT GEORGE (W. E. Gorman, act. mgr.): Dartmouth, O., Dec. 20; Springfield 21; Wilmington 24; Hamilton 27; Paris, Ky., 28; Lexington 29; Evansville, Ind., 30, 31.

GUS WILLIAMS: Chicago, Ill., Dec. 18-22; Bloomington 24; Springfield 25; Jacksonville 26; Hannibal, Mo., 27; Louisiana 28; St. Charles 29; East St. Louis, Ill., 30.

GEORGE EARLE (Declar, ind.): Dec. 17-22.

GEORGE BACON (Gilhooley Alford): Steubenville, O., Dec. 19; New Castle, Pa., 19; Titusville 20; Erie 21; Jamestown, N. Y., 22; Glen 24; Bradford, Pa., 25; Warren 26; Oil City 27; Franklin 28; Warren, O., 29.

GREAT BROOKLYN HANDICAP (Audrey Mitchell, prop.): Cincinnati, O., Dec. 18-22; Louisville, Ky., 24-29; Glorianna (Rice and Young, mgrs.): Rochelle, Ill., Dec. 21; El Paso 22.

GALLIE SLAVE: Chicago, Ill., Dec. 17-22.

GLADYS WALSH (John W. Dunne, mgr.): Paris, Tex., Dec. 19; Dallas 21.

HUMANITY (W. A. Brady, mgr.): Boston, Mass., Dec. 21-indefinite.

HENNESSY LEROY (Homer Drake, mgr.): Pilot Point, Tex., Dec. 19, 20.

HAMILTON'S IDEAL THEATRE: La Grange, Ind., Dec. 17-22.

HUMPTY DUMPTY (Gregory's): Philadelphia, Pa., Dec. 17-22.

HARRISON STOCK (M. W. Hanley, mgr.): New York city Dec. 10-indefinite.

HUNTLEY COMEDY: Denver, Col., Dec. 17-22.

HURNE'S SHORE ACRES (William R. Gross, mgr.): Philadelphia, Pa., Dec. 10-22; Washington, D. C., 24-29; Boston, Mass., 31-Jan. 5.

IN THE TENDERLOIN: New York city Dec. 17-22.

IVY LEAF (John Major, mgr.): Wilkesbarre, Pa., Dec. 24-29; Shenandoah 27; Scranton 29, 30; Boston, Mass., 31-Jan. 5.

IDA VAN CORTLAND: Duluth, Minn., Dec. 10-22.

IN OLD KENTUCKY (No. 1): Boston, Mass., Oct. 22-indefinite.

IN OLD KENTUCKY (No. 2): Baltimore, Md., Dec. 24-29.

JAMES J. CORBETT (W. A. Brady, mgr.): San Antonio, Tex., Dec. 19, 20; Austin 21.

JANE DOUGLAS (F. A. Brown, mgr.): Sioux City, Ia., Dec. 23; Vanhook, S. D., 24; Sioux Falls 27; Mitchell 28; Huron 29; Watertown 30.

JOHN L. SULLIVAN: Piquette, O., Dec. 19; St. Mary's 20; Union City, Ind., 21; Muncie 22.

JAMES B. MACKIE (The Side Show): New York city Dec. 17-22; Boston, Mass., 24-29.

JOHN JARRISON: New Orleans, La., Dec. 17-22.

JULIA MACDONALD (Fred. Sisson, mgr.): Baltimore, Md., Dec. 24-29; Boston, Mass., 31-Jan. 5.

J. C. LEWIS (Si Plunkard): Sintersville, W. Va., Dec. 19; Parkersburg 20; Marietta, O., 21; Athens 22; Ft. Pleasant, W. Va., 24; Charleston 25.

JOHN AND DELLA FRINGLE: Chadron, Neb., Dec. 10-22.

J. E. COMBERFORD: Dover, N. H., Dec. 17-19.

JANE (Western; Gustave Frohman, mgr.): Kansas City, Mo., Dec. 18-22.

JANE (Eastern; Gustave Frohman, mgr.): Baltimore, Md., Dec. 17-22.

JOHN MURPHY: Chicago, Ill., Dec. 10-22.

JACK AND JILL (Shaw and Craig): Needles, Cal., Dec. 19.

JOHN DREW (Charles Frohman, mgr.): Elizabeth, N. J., Dec. 18; Trenton 20; Wilmington, Del., 21.

JAMES YOUNG (Tragedian; George E. Gill, mgr.): New Orleans, La., Dec. 17-22; Donaldsonville 24, 25; Alexandria 26; Baton Rouge 27; Greenville, Miss., 29, 30; Jackson, Tenn., 31.

JAMES O'NEILL (W. F. Connor, mgr.): Brooklyn, N. Y., Dec. 24-29.

JOHN E. BRENNAN (Frank W. Lane, mgr.): Tampa, Fla., Dec. 18; Mauch Chunk 19; Minersville 20; Shamokin 21; Danville 22; Lansford 24; Shamondah 25.

J. E. TOOLE (Louis Egan, mgr.): Fort Wayne, Ind., Dec. 18, 19; Indianapolis 20-22; Franklin 24; Columbus 25; Kokomo 26; Peru 27; Marion 28; Muncie 29; Union City 31.

J. H. WALLACE: Cleveland, O., Dec. 17-22; Youngstown 24; Lima 25; Huntington, Ind., 26; Peru 27; Danville, Ill., 28; St. Louis, Mo., 30-Jan. 5.

J. K. EMMETT: Minneapolis, Minn., Dec. 17-22.

KATH EMMETT: St. Louis, Mo., Dec. 18-22; Nashville, Tenn., 25, 26; Chattanooga 27; Atlanta, Ga., 28, 29; Birmingham, Ala., 31.

KATE CLAXTON and **MADAME JANSCHKE**: Troy, N. Y., Dec. 24-29; Albany 27-29.

LYCUM THEATRE STOCK (Daniel Frohman, mgr.): New York city Nov. 26-indefinite.

LIMITED MAIL (Elmer E. Vance, mgr.): Easton, O., Dec. 21; Sandusky 23; Griffin 24; Fostoria 27; Findlay 28; Upper Sandusky 29; Bucyrus 31.

LIFE GUARD: Providence, R. I., Dec. 17-22.

LIBERTY BELL: Brooklyn, E. D., Dec. 17-22.

LILLIAN KENNEDY: Gloversville, N. Y., Dec. 18.

LITTLE THIRIE (Fred. Robbins, mgr.): Cumberland, Md., Dec. 19; Martinsburg, W. Va., 20; Hagerstown, Md., 21; Hanover, Pa., 22; Harrisburg 23.

LAND OF THE MIDNIGHT SUN (A. V. Pearson, mgr.): Milwaukee, Wis., Dec. 18-22; Detroit, Mich., 24-29.

LADY WINDERMERE'S FAN (Gustave Frohman, mgr.): Nebraska City, Neb., Dec. 18; Sedalia, Mo., 19; Nevada 20; Pittsburg 21; Fort Smith, Ark., 22; Little Rock 24; Hot Spring 25; Texarkana 26; Paris, Tex., 27; Sherman 28; Denton 29; Ft. Worth 31.

LILIPUTIAN: Rochester, N. Y., Dec. 17-22.

LEWIS MORRISON (E. J. Abram, mgr.): Columbus, O., Dec. 24-29; Fremont 27; Fort Huron, Mich., 29; London, Ont., 29; Toronto 31-Jan. 5.

LABRETT AND LUCAS' PLAYERS: Owatonna, Minn., Dec. 20-22.

LABRETT-ROWE: Bluffton, Ind., Dec. 19; Celina, O., 20.

LOST PARADISE (Gustave Frohman, mgr.): Brooklyn, E. D., Dec. 17-22.

MILTON NOBLES: Albuquerque, N. M., Dec. 19; Las Vegas 20; Raton 21; Trinidad, Col., 22; Denver 24-29.

MCKENNA'S FLORITATION: New York city, Dec. 10-22.

MR. AND MRS. KENDAL (Daniel Frohman, mgr.): Toronto, Ont., Dec. 17-19; Rochester, N. Y., 20; Syracuse 21; Utica 22; New York city 24-Jan. 28.

MAURICE DICKSON: New York city Dec. 17-22.

MAN WITHOUT A COUNTRY: Philadelphia, Pa., Dec. 17-22.

MAUDE ATKINSON (Morton and Pennington, mgrs.): Barlow, Fla., Dec. 21, 22; Ocala 24, 25; Brunswick, Ga., 31-Jan. 5.

MINNIE SEWARD (Frederick Seward, mgr.): Wilkesbarre, Pa., Dec. 17-22.

MARIE PATON (M. A. Mosley, mgr.): Lynchburg, Va., Dec. 17-22; Atlanta, Ga., 24-29.

MY AUNT BRIDGET (George Monroe): Toronto, Ont., Dec. 24-29.

MRS. SANS GENE (Augustus Pitou, mgr.): Buffalo, N. Y., Dec. 24-29; Baltimore, Md., 31-Jan. 5.

MENULTY'S VINT: Wauson, O., Dec. 19; Paulding 20; Napoleon 21; Findlay 24.

MILK WHITE FLAG: New York city Oct. 8-indefinite.

MRS. LANGSTON: Chicago, Ill., Dec. 10-22; Philadelphia, Pa., 24-29.

MARIE WAINWRIGHT (Julian Nagura, mgr.): Little Rock, Ark., Dec. 18; Dallas, Tex., 24, 25.

MAUDE HILLMAN (W. G. Snelling, mgr.): Johnston, N. Y., Dec. 17-22; Cohoes, 24-29; Burlington, Vt., 31-Jan. 5.

MRS. POTTER-KYRLE BELLEW (Myron R. Rice, mgr.): Galveston, Tex., Dec. 18; Houston 19; Austin 20; San Antonio 21, 22; Fort Worth 23, 24; Dallas 25, 27; Shreveport, La., 28; Vicksburg, Miss., 29; Meridian 31.

NAT GOODWIN (George J. Appleton, mgr.): Terre Haute, Ind., Dec. 18.

NEVILLE (Mme. and Augustin): Brooklyn, N. Y., Dec. 17-22.

NELLIE McHENRY (James B. Delcher, bus. mgr.): Chicago, Ill., Dec. 17-22.

ORCHARD NEW YORK (N. S. Wood): Chicago, Ill., Dec. 9-29.

OH, WHAT A NIGHT! (Charles A. Loder): Milwaukee, Wis., Dec. 17-22; South Chicago, Ill., 23; Racine, Wis., 24; Kalamazoo, Mich., 25; Battle Creek 26; Coldwater 27; Troy, O., 28; Piquette 29; Dayton 31.

OTIS SKINNER (J. J. Buckley, mgr.): Pittsburgh, Pa., Dec. 17-22; Philadelphia 24-29.

OLGA BERNHARDT: Rochester, N. Y., Dec. 17-19; Buffalo 20-22; Toronto, Ont., 24-29; Montreal, P. Q., 31-Jan. 5.

ON THE BOWERY (Davis and Keogh, mgrs.): Cincinnati, O., Dec. 17-22; Cleveland 31-Jan. 5.

OUR FLAT (Thomas W. Ryley, mgr.): Ottawa, Ont., Dec. 18; Kingston 19; Toronto 20-22; East Saginaw, Mich., 23; Bay City 26; Toledo, O., 28, 29.

OLD FARMER HOPKINS (Frank S. Davidson, mgr.): Manhattan, W. Va., Dec. 20; Fairmont 21; Weston 22; Buchanan 23; Graham 24; Terra Alta 25.

OLIVER BYRON (J. P. Johnson, mgr.): St. Louis, Mo., Dec. 23-29; Indianapolis, Ind., 31-Jan. 5.

PAUL KATVAP (Eugene Robinson, mgr.): Philadelphia, Pa., Dec. 24-29.

PAWN TICKET 210 (J. M. Ward, mgr.): Charleston, S. C., Dec. 18; Augusta, Ga., 19; Athens 20; Atlanta 21, 22; Rome 24; Chattanooga, Tenn., 25.

POWER OF GOLD (Walter Sanford's): Pittsburgh, Pa., Dec. 17-22.

PAULINE PARKER (H. W. Taylor, mgr.): Worcester, Mass., Dec. 17-22.

PALMER STOCK (A. M. Palmer, mgr.): New York city Nov. 12-indefinite.

PICK'S BAD BOY (No. 1; Fred. P. Wilson, mgr.): Detroit, Mich., Dec. 18-22.

ROLAND REED (E. B. Jack, mgr.): Boston, Mass., Dec. 3-29.

REVENUE DRAMATIC: Janesville, Minn., Dec. 17-22.

REMY (Frank Dietz, mgr.): Providence, R. I., Dec. 17-19.

ROSE COGHAN (John T. Sullivan, mgr.): New York city Dec. 3-29.

RUSH CITY (Davis and Keogh, mgrs.): Brooklyn, N. Y., Dec. 24-29; Providence, R. I., 31-Jan. 5.

RICHARD GOLDEN (Old Jed Prouty; Charles MacGeachy, mgr.): New York city Dec. 17-29.

RICHARD MANSFIELD (John P. Slocum, mgr.): Brooklyn, N. Y., Dec. 17-22.

ROBERT DOWNING (W. D. Loudoun, mgr.): Fort Worth, Tex., Dec. 19; Sherman 20; Paris 21; Denton 22; Houston 24, 25; Galveston 26, 27; Beaumont 28; Lake Charles, La., 29; New Orleans 30-Jan. 5.

ROBERT HILLARD (Gustave Frohman, mgr.): Cleveland, O., Dec. 17-22; Rochester, Pa., 24; McKeesport 25; Wheeling, W. Va., 24; Bellaire, O., 27; Canton 29; Beaver Falls, Pa., 29; Pittsburgh 31-Jan. 5.

ROBERT MANTILL (Augustus Pitou, mgr.): Paris, Ky., Dec. 24; Lexington 25, 26; Louisville 27-29; Nashville, Tenn., 31-Jan. 5.

ROBERT GAYLOR (W. A. Brady, manager): Boston, Mass., Dec. 17-22.

SPAN OF LIFE (William Calder, mgr.): Milwaukee, Wis., Dec. 24-29; St. Paul, Minn., 31-Jan. 5.

SUP (A. V. Pearson, prop.; C. I. Walters, bus. mgr.): Helena, Ark., Dec. 25; Little Rock 31.

STRUCK GAS: Railway, N. J., Dec. 19; Bound Brook 20; Milville 21; Bordentown 22.

SPECIAL DELIVERY: Harlem, N. C., Dec. 17-22.

SOWING THE WIND (Charles Frohman, mgr.): Worcester, Mass., Dec. 18; Holyoke 19; New Britain, Conn., 20; Philadelphia, Pa., 24-29.

SEA SQUAD RUSSELL (Fred. G. Berger, mgr.): Omaha, Neb., Dec. 21.

SIDE TRACKED (Jule Walters, mgr.): Warrenton, Mo., Dec. 19; Marshall 20; Moberly 21, 22; Charles 22; East St. Louis, Ill., 23.

SHUTT NO. 2 (Frank L. Rishy, mgr.): Brooklyn, N. Y., Dec. 10-22.

SAWTELLS DRAMATIC: Erie, N. H., Dec. 17-22; Newport, R. I., 24-29; Taunton, Mass., 31-Jan. 5.

SEVEN ACRES (Frank W. Connor, mgr.): Batavia, N. Y., Dec. 18; Wellsville 19; Jamestown 20; Bradford 21; Olean 22; Hornellsville 24; Elmira 25; Fulton 26; Geneva 27; Binghamton 28; Cortland 29; Willsboro, Pa., 31.

SADIE HASSON (E. E. Baye, mgr.): Boston, Mass., Dec. 17-22; Brooklyn, N. Y., 24-29; Philadelphia, Pa., 31-Jan. 5.

STUART ROMON (W. R. Hayden, mgr.): Eau Claire, Wis., Dec. 18; Winona, Minn., 20; Mankato 21; Sioux City, Ia., 22; Omaha, Neb., 23-28; Des Moines, Ia., 27, 28; Iowa City 29; Topeka, Kans., 30; Kansas City, Mo., 31-Jan. 5.

SWARTWOOD DRAMATIC: Havana, Ill., Dec. 17-22.

SAMSON (J. Walter Kennedy): Philadelphia, Pa., Dec. 17-22.

SARTON SISTERS: Leroy, Ill., Dec. 18; Farmer City 19.

THE ENIGMA (Jacob Lili, prop.): New Orleans, La., Dec. 24-29.

THE BULLDOG (A. Q. Schramm, mgr.): Crawfordville, Ind., Dec. 18; Rockville 19; Lebanon 20; Winchester 21; Dunkirk 22; Union City 23; New Castle 24; Connersville 27; Nashville 28; Shelbyville 29.

TEMPERANCE TOWN: Cincinnati, O., Dec. 17-22; Chicago 20-Jan. 19.

THE KID (Hayes and Co., mgrs.): St. Louis, Mo., Dec. 20-29; Alton, Ill., 20.

THE NIGHTS IN A BAR-ROOM (Carl Brehm, mgr.): Cadiz, O., Dec. 18; Uhrichsville 19; Zanesville 20; McConnellsville 21; Shawnee 22.

TWO SISTERS (Warrington and Ryer, mgrs.): Detroit, Mich., Dec. 24-29; Lockport, N. Y., 31.

THE FATAL CASE (Charles Frohman, mgr.): New York city Dec. 21-indefinite.

THE CAPTAIN'S MATE (Dittmar Brothers, prop.): Pittsburgh, Pa., Dec. 17-22.

THOMAS W. KERN (S. F. Kingston, mgr.): Los Angeles, Cal., Dec. 20-22; Oakland 24-26; Sacramento 27, 28.

THE TORNADO (Southern; L. J. Carter, prop.): J. J. Edge, mgr.: Louisville, Ky., Dec. 17-22.

THE TORNADO (Northern; L. J. Carter, prop.): By Union, mgr.: Utica, N. Y., Dec. 19; Fort Plain 20; Amsterdam 21; Cohoes 22; Mechanicsville 23; Schenectady 25; Ballston 26.

THE YOUNG AMERICAN (Garland Gaden, mgr.): Sterling, Ill., Dec. 25.

THE SILVER KING (Carl A. Haswin's): Chicago, Ill., Dec. 16-Jan. 5.

THE SPOONERS (Edna May and Cecil; B. S. Spooner, mgr.): Des Moines, Ia., Dec. 17-22; Bloomington, Ill., 24-29.

THE NEW BOY (Western; Charles Frohman, mgr.): San Jose, Cal., Dec. 18; Santa Cruz 19; Santa Rosa 20; Ogden, Utah, 21; Salt Lake City 23; Denver, Col., 31-Jan. 5.

THE COAST GUARD (S. W. Conks, prop.): Jersey City, N. J., Dec. 17-22.

THE GIRL I LEFT BEHIND ME (No. 1; Charles Frohman, mgr.): Chicago, Ill., Dec. 10-29.

TOO MUCH JOHNSON (William Gillette): New York city Nov. 26-indefinite.

THE DAZZLER (A. Co.; H. E. Reed, mgr.): Chicago, Ill., Dec. 17-22.

THOMAS E. SHEA: Scranton, Pa., Dec. 17-22; Binghamton, N. Y., 25-30.

TRIP TO CHATTAHOOCHEE (No. 1): St. Joseph, Mo., Dec. 19; Kansas City 20-22.

TRIP TO CHATTAHOOCHEE (No. 2): New Orleans, La., Dec. 10-22; Pensacola, Fla., 24; Mobile, Ala., 25; Birmingham 26; Nashville, Tenn., 29, 30; Knoxville 31.

THE KODAK (Noss Jollity on, Ferd. Noss, mgr.): Lake City, Fla., Dec. 18; Fernandina 19; St. Augustine 20; Gainesville 21; Ocala 22; Leesburg 23; Orlando 26; Bartow 27; Sanford 28; Titusville 29; Daytona 31.

THE COLONEL: Chicago, Ill., Dec. 17-22.

THE PASSPORT (Sadie Martinot): San Francisco, Cal., Dec. 17-22.

THE COTTON KING (W. A. Brady, mgr.): New York city Dec. 3-indefinite.

THE COTTON KING (W. A. Brady, mgr.): Worcester, Mass., Dec. 24-29; Woonsocket, R. I., 31-Jan. 5.

THE CHARITY BALL (Gustave Frohman, mgr.): St. Paul, Minn., Dec. 18-19; Minneapolis 20-22.

TROLLEY SYSTEM: Titusville, Pa., Dec. 18; Oil City 19; Meadville 21; New Castle 22; Wheeling, W. Va., 24-26.

THE ENGINEER (Johnston and Chapman, mgrs.): Woonsocket, R. I., Dec. 23; Wakefield 24; Westerly 25; Mystic, Conn., 26; Williamstown 29; South Bridge 30.

UNCLE TOM'S CABIN (Davis' Western): Burlington, Ia., Dec. 22; Hannibal, Mo., 23; Mexico 24.

ULLIE AKERSTROM (Gus Bernard, mgr.): Springfield, Mass., Dec. 21-23; Spencer 31.

WAITE COMEDY (Eastern; Monte Thompson, mgr.): Lynn, Mass., Dec. 17-22; Portland, Me., 24-Jan. 5.

WAITE COMEDY (Western; Dave H. Wood, mgr.): Franklin, Pa., Dec. 17-22; Meadville 24-29; Youngstown, O., 31-Jan. 5.

WILLIE COLLIER (W. G. Smythe, mgr.): Harlem, N. Y., Dec. 17-22; Syracuse 24-26; Ithaca 27; Rochester 28, 29; Buffalo 31-Jan. 2.

WILFRED CLARK: Charlottesville, Va., Dec. 18; Staunton 20; Lexington 21.

WARD AND VOLES (E. D. Stair, mgr.): Washington, D. C., Dec. 17-22; Wilkesbarre, Pa., 24; Scranton 25; Williamsport 29; Allentown 27; Pottstown 28; Reading 29.

WILLIAM HORY (W. D. Mann, mgr.): New York city Nov. 20-Dec. 22.

WARDE-JAMES: Columbus, O., Dec. 20; Wheeling, W. Va., 22.

WILSON BARRETT: New York city Nov. 26-Jan. 19.

WILSON THEATRE: Cherokee, Ia., Dec. 20-22.

W. H. CRANE (Joseph Brooks, mgr.): Norwich, Conn., Dec. 18; Worcester, Mass., 19; Springfield 20; Hartford, Conn., 21; Bridgeport 22; Pittsburg, Pa., 24-29; Brooklyn, N. Y., 31-Jan. 5.

WIFE FOR WIFE: Newark, N. J., Dec. 17-22.

WALTER SANFORD'S STOCK: New York city and Brooklyn Aug. 10-indefinite.

YOUNG MRS. WINTHROP (Wagenhals and Kemper, mgrs.): Cleveland, O., Dec. 17-22.

LITTLE CHRISTOPHER (E. E. Rice, mgr.): New York city Oct. 13-indefinite.

MUSKET SYMPHONY CLUB: Elmira, N. Y., Dec. 21.

METROPOLITANS (W. H. Eichman, mgr.): Minneapolis, Minn., Dec. 17-19; St. Paul 20-22; Duluth 24, 25.

NASHVILLE STUDENTS: Paola, Kans., Dec. 22.

ROSE ROY (F. C. Whitney, mgr.): New York city Oct. 20-indefinite.

ROBIN HOOD OPERA (Barnabe and MacDonald, prop.): Baltimore, Md., Dec. 17-22; Providence, R. I., 24-29.

SOTNA'S BAND (D. Hakeley, mgr.): Easton, Pa., Dec. 18.

SUTHERA (Edwin Warner, bus. mgr.): Syracuse, N. Y., Dec. 17-19; Schenectady 20; Troy 21, 22; Albany 24-29.

THOMAS Q. SHAMROCK (W. F. Falk, mgr.): Kansas City, Mo., Dec. 24-29.

THE PASSING SHOW (Canary and Lederer, mgrs.): South Bend, Ind., Dec. 18; Racine, Wis., 19; Madison 20; Duluth, Minn., 21, 22; St. Paul 24-29; Minneapolis 31-Jan. 5.

WASS (D. W. Trues and Co., mgrs.): Detroit, Mich., Dec. 17-22; Lansing 24; Grand Rapids 25; Muskegon 26; Kalamazoo 28.

WILSON OPERA: Rochester, N. Y., Dec. 17-22.

VALERIE CLARK: Albany, N. Y., Dec. 20; Rochester 21; Buffalo 22; Chicago, Ill., 24, 25; St. Paul, Minn., 26; Minneapolis 27; Omaha, Neb., 28.

MISCELLANEOUS.

ARTHUR DUNING (Max Jacobs, mgr.): Keyport, N. J., Dec. 19; Red Bank 19; Long Branch 20; Asbury Park 21.

AL. G. FIELD'S: Columbus, O., Dec. 17-22.

BOYD'S: Nashville, Tenn., Dec. 17-19.

BARKLEY BROTHERS: Gainesville, Tex., Dec. 19; Honey Grove 20; Ladonia 21; Paris 22; Fort Smith, Ark., 25; Springfield, Mo., 26.

CHRISTIAN AND SAMUEL: Easton, Pa., Dec. 17-22.

CLEVELAND'S DELPHOS, O., Dec. 19; Bellefontaine 20; Sidney 21; Piquette 22; Marion, Ind., 24; Logansport 25; Gorton's (Charles H. Larkin, mgr.): Salisbury, Md., Dec. 21; Newport News, Va., 24.

HAVELLY'S (J. H. Havelly, mgr.): San Francisco, Cal., Nov. 26-indefinite.

H. HENRY: Clarksville, Tenn., Dec. 18; Hopkinsville, Ky., 19; Henderson 20; Nashville, Tenn., 21, 22; Chattanooga 23; Huntsville, Ala., 24; Chattanooga, Tenn., 25.

PRINCE AND PRINCESS (Joseph P. Harris, mgr.): Newburg, N. Y., Dec. 18.

VARNUM'S (T. D. Middaugh, mgr.): Waynesburg, Pa., Dec. 19; Monongahela City 20; Belle Vernon 21; Scottdale 22; Mt. Pleasant 24; Connellsville 25.

WILL E. CULHANE: Key West, Fla., Dec. 17-19; Orlando 20.

VARIETY AND BURLESQUE.

BOB FITZGERALD: Indianapolis, Ind., Dec. 17-22.

CITY CLUB: St. Louis, Mo., Dec. 17-22.

CHARLES BURLESQUE (Sam T. Jack, mgr.): Washington, D. C., Dec. 17-22; Philadelphia, Pa., 24-29.

CANTON GIRLS: Hoboken, N. J., Dec. 17-22.

FRED. WALDMANN: Cincinnati, O., Dec. 17-22.

FRENCH FOLLY: Baltimore, Md., Dec. 17-22.

GEORGE DIXON: Philadelphia, Pa., Dec. 17-22; Boston, Mass., 24-29.

GUS HILL'S NOVELTIES (Gus Hill, prop.): Harlem, N. Y., Dec. 17-22; New York city 24-29

HERBERT CAWTHORN

Address as per route in Mirror.

Under the Management of H. M. MITCHELL.

WIGS

WM. HEPNER,
Chicago Theatrical Wigmakers.
WE MANUFACTURE FIRST-CLASS WORK ONLY.
No. 57 Washington St. 2d Floor, Chicago.
SEND FOR CATALOGUE.

TISSO'S EUROPEAN NOVELTIES AND LIVING PICTURES
15 European Artists 15—Burton and De Almo, Geo. W. Anderson, Frank McCarthy, Signor Camello, Edna Montello, Bella Williams, D. Camanida, La Girard Sisters, Tisso's European Quartette.
30 Living Pictures 30 (Works of art).
Middle. Jacoby, Middle. De Vigne, " Cusati, " Rich, " Raffel, " Howard.

TIME ALL FILLED. Tour under the personal direction of Signor Tisso.

Not a Night Lost!

Theatrical Companies Ticketed via Great Northern Railway can play
DULUTH, WEST SUPERIOR, ST. PAUL, MINNEAPOLIS,
FARGO, GRAND FORKS, CROOKSTON, WINNIPEG,
GREAT FALLS, MELENA, BUTTE, ANACONDA,
KALISPELL, SPOKANE, EVERETT, SEATTLE.
And all Coast Cities, and not lose a night en route. For full information, etc., address
P. I. WHITE & CO. P. & T. A., St. Paul, Minn.

A PROBLEM!

Why has the theatrical business in certain sections of the South been on the wane for the past few years?

THE REASON!

Because the methods employed by local managers and their principals in this section of country have been exceedingly shortsighted and excessively selfish!

Indiscriminate and injudicious bookings have been the rule rather than the exception. Misstatements and misrepresentations have been made to the theatre-going public to such an extent that they have become thoroughly disgusted, and have manifested their distaste and resentment by eschewing the theatre altogether.

"You Cannot Fool the Public Always!"

It is preposterous to assume that the public does not discriminate between No. 2 companies recruited from the ranks of amateurs and unreliable actors dependent on the prestige gained by the successful No. 1. The public is tired of paying the same prices to witness performances given by this and other equally bad types of attractions.

They are also weary of seeing the walls covered with highly colored lying posters and the theatres open nightly instead of semi or tri-weekly as the necessities and demand of their cities require.

RELIEF IN SIGHT.

And they hail with an immensity of gratification and delight the new era and regime that is opened up to them.

A perfect chain of theatres throughout the South will herald the season of 1895-96. Theatres under the management of capable and conscientious gentlemen, thoroughly conversant with the theatrical business, whose sole aim and ambition will be to redeem the present stagnant condition of things theatrical, and restore the confidence and regain the patronage of the public by

Smart Presentations of Only Reputable Attractions.

Managers whose names are household words and whose pledges and promises are always fulfilled, and whose integrity is unquestioned are to take the helm, and the season of 1895-96 will mark a new epoch theatrically in the South. New theatres are being built at immense cost, and with every modern convenience, to be under the direction of the following gentlemen:

BOURLIER BROS., Temple Theatre, Louisville, Ky.; JOHN MARONEY, New Lyceum, Memphis, Tenn.; CURRY & BOYLE, Grand Opera House, Nashville, Tenn.; HENRY GREENWALL, Grand Opera House, New Orleans, La.; New Theatre, Savannah, Ga.; New Lyceum Theatre, Atlanta, Ga., and Texas.

And they pledge themselves to book only the best attractions or keep their theatres closed. No gulling the public! No misrepresentations! No counterfeits! Time now booking season 1895-96. Address

W. A. MCCONNELL, Manager,
AMERICAN THEATRICAL EXCHANGE,
1180 Broadway, New York.
\$

C. D. HESS' GREASE PAINT

AND
POWDERS TO MATCH.

CREAMS, PASTES, SOAPS, ETC.
The most improved stage make-up in the world. Try them. For sale everywhere.
YOUTHFUL TINT MFG CO.,
ROCHESTER, N. Y.

FOR SALE BY
William Wilson, 1311 Broadway.
Oscar F. Berner, 11 West 28th Street.
Hazard, Hazard & Co., 1180 Broadway.
J. J. Rach, 2 Union Square.
Warner's Pharmacy, 329 7th Ave., cor. 38th St.
Ph. Hartfield's Son, 204 Bowery.
S. Rosenstock, 376 7th Avenue.
William Weiss, 7th Avenue, corner 24th Street.
Paul F. Metzke, corner 42d Street and 8th Avenue.
Z. T. Benson, 2334 3d Avenue.
H. Miner, 188 Bowery, corner Spring Street.
Todd & Jordan, 68 East 18th Street.
Abbey's Pharmacy, Broadway, corner 38th Street.
Weiss and Chubbuck, 281 Fourth Avenue.
Send 5 cents postage for "The Art of Making-Up."

A "TRANCE CLAIRVOYANT."

Send 25 cents, with age, sex and stamp, and receive horoscope of future life. Madame Jubber, dead-trance, medium, seventh daughter, born with a veil and wonderful gift of second sight; tells past, present and future. FULL NAME OF WHOM YOU WILL MARRY; positively no imposition; advice on business, love, marriage, speculation, divorce, changes, missing friends, sickness, wills, pensions and all affairs of life; every hidden mystery revealed; helps all who are in trouble; never fails; gives advice on all points of interest, business transactions, love affairs, family troubles, stock speculations, lawsuits, absent friends; cures witchery, fits, drunkenness, opium habit, rheumatism and all long standing and mysterious diseases.
\$5.00 CHALLENGE
to any medium or fortune teller who can excel her in her wonderful revelations of the past, present and future events of persons' lives. All challenges accepted, and in return CHALLENGES THE WORLD.
Business strictly private and confidential.

Madame Jubber will always stand as high above the common mediums in this country as the President above the pickpocket, while her charges for the truth are the same as what the other mediums charge for falsehood.
Skeptical people who, on account of the many misrepresentations in the papers, have lost faith in newspaper advertising should write and be convinced that all advertisements are not frauds.

It is well known throughout the world that mediums are the only reliable seers, and their charms cause love, speedy marriages and success in business. YOUR FUTURE REVEALED IN A DEAD TRANCE. Unites the separated and causes speedy and happy marriage with the one you love; causes good luck in all things by proper advice. SECURE A CHARM AND WEAR DIAMONDS. Reveals everything. MRS. JUBBER, BOX 75, NEW ALBANY, IND. LUCKY CHARM FREE. Cut this out and save it. Mention this paper.

WIGS TOUPÉES

Grease Paints and Face Powders
SATISFACTION GUARANTEED.

Send for Illustrated Catalogue.

CHAS. L. LIETZ,

No. 39 West 28th Street, New York.

PLAY BOOKS PHOTOGRAPHS POPULAR SONGS

Catalogues on Application.

Cash must accompany each order. Remittances should be made by check, post-office or express money order or registered letter, payable to THE NEW YORK DRAMATIC MIRROR. No Plays, Photographs, Music, or Books exchanged. No goods sent C. O. D. No goods sent subject to return. We are not responsible for money or books sent by mail unless registered. Always state amount of money inclosed with your orders, and give full titles of Plays or Songs wanted.

Correspondence solicited. Additional information cheerfully given. Stamp must be enclosed with all communications requesting reply, and with all applications for catalogues. Address all communications to

SUPPLY DEPARTMENT,
New York Dramatic Mirror,
1423 Broadway, New York.

Have you IMogene CONER and
"A Great Hiss" "The Tact on the Arm"
Prof. copies, Mr. WILL ROSSITER, 25th Av., Chicago

RICHARDSON & FOOS

THEATRICAL PRINTERS AND ENGRAVERS.
112 FOURTH AVENUE N.Y.

GEORGE PATTERSON
SOLE PROPRIETOR

Most Printing House
Reliable in the World
NONE BUT THE BEST ARTISTS ENGAGED
FIRST CLASS WORK ONLY
REASONABLE PRICES
ESTIMATES CHEERFULLY GIVEN

OPEN TIME ALBANY, N. Y.

HARMANUS BLECKER HALL. C. H. SMITH, Mgr.
(Albany's Quarter of a Million Dollar Theatre.)
Jan. 9, 10, 11, 12, 21, 22, 23, 27, 28, 29, 31, Feb. 5, 6, 11, 12, 13, 14, 19, 20, 24, 25, 26.
LELAND OPERA HOUSE. C. H. SMITH, Mgr.
Dec. 27, 28, 29, Jan. 5, 7, 8, 9, 10, 11, 12, 14, 15, 16, 24, 25, 26, 28, 29, 30, 31, Feb. 4, 5, 11, 12, 18, 21, 25.

Companies Booked to the Mutual Interest of Companies and above Theatres Combined Avoiding Opposition
Address C. H. SMITH, ALBANY, N. Y. — EASONS 1844-95-96

PROCTOR'S OPERA HOUSE, HARTFORD, CONN.

SEASON 1894-95.
OPEN TIME—Dec. 27, 28, Jan. 7, 11, 21 to 26, Feb. 4, 5, 6, 8, 11, 12, 19, 25, 27, 28, March 4, 5, 6, 7, 11, 12, 17 to 22, 25 to 30.
Address F. P. PROCTOR, Proctor's Theatre, Twenty-third Street, New York.

STEINBERG'S GRAND OPERA HOUSE, TRAVERSE CITY, MICH.

FINEST NORTH OF CHICAGO
A Complete, Modern, and Model Theatre
JUST COMPLETED.

What WALKER WHITESIDE says:
"I take great pleasure in stating that the New Steinberg Grand Opera House, of Traverse City, is as fine a theatre as I have found in my tour. It is perfect in its scenic appointments, and its system of lighting is most excellent. I heartily wish it a prosperous career."
Managers of all first-class attractions having any open time are requested to write at once, stating particulars, etc., to
JULIUS STEINBERG, Proprietor and Manager.

THE MONARCH OF FARCE-COMEDIES.

THE KID ADELE PURVIS ONRI

The sensation of this season. Re-engaged seasons 1894, 1895, 1896 and 1897. THE KID, the greatest success of the season. Can reach anywhere. Week stands. Address en route for open time.

HAYES & CO., Managers.

FREDERICK H. MERRY, Master Machinist. HARLEY MERRY, Principal Artist. JOHN A. MERRY, Associate Artist.
HARLEY MERRY & SONS,
SCENIC ARTISTS AND CONSTRUCTORS
947, 949, 951 FRANKLIN AVE., BROOKLYN, N. Y.
New York Office: 1180 Broadway. Largest and Best Appointed Studio in America
In view of the disastrous effects from last season's stagnation of business, we are prepared to give a reasonable amount of CREDIT TO RESPONSIBLE MANAGERS. Send for Terms.

TIME WANTED! WALTER KENNEDY,

THE AMERICAN SALVINI,
Supported by MISS ROSE OSBORN and an Excellent Company in the Great Heroic Tragedy,
SAMSON AND DELILAH.
As played by the elder Salvini in Italian and adapted for the American stage by W. D. Howells. Wonderful scenic and mechanical effects. Will fill all time booked. Address
WALTER KENNEDY, American Theatrical Exchange, 1180 Broadway, N. Y.

PACKARD
Representing GRAND OPERA HOUSE, PHILADELPHIA. Good open time for spectacular and operatic attractions.
Sole agent for Fred. Marsden's plays.
Representing the leading American Dramatists.
Theatres and opera houses represented.
FIRST-CLASS DRAMATIC, OPERATIC and VAUDEVILLE COMPANIES furnished on short notice. Club, Social and Holiday Attractions supplied. Parlor Talent always available. Private Entertainments Directed. Desk Room for Managers. Plays and Parts Typewritten.
Open time wanted for "Haine and Georgia"—week stands.

NO SEDIMENT.

Living Pictures

of health and happiness attribute their perfect condition to the virtues of

Evans Ale

No one who drinks it suffers from dyspepsia, insomnia or kindred affections.
It contains more health-giving properties than almost any other tonic.
At all Cafes, Clubs and Hotels.
C. H. EVANS & SONS
Hudson, - New York.

Atlantic Transport Line.

NEW YORK—LONDON.
Mobile, Dec. 22
Massachusetts, Dec. 29
These fine twin-screw steamers have been specially constructed for the London trade. They are fitted with electric lights throughout, and have splendid accommodations for a limited number of first-class passengers.
SALOON AND STATEROOMS AMIDSHIPS.
For freight, passage, and other information apply to the
NEW YORK SHIPPING CO.,
General Agents,
Produce Exchange Building, 4 Broadway, N. Y.

NO, YOU CAN'T

World's Fair for \$5.00. A diamond ring, set, and watch, as shown in our 1894 catalog, setting by express C. O. D. for \$2.25. Certificate of authenticity, charges prepaid, or send money with order and we will send the beautiful diamond ring. Catalogue free. INTERNATIONAL GEM CO., 1112 Broadway, Chicago, Ill.

LETTERS TO THE EDITOR.

ALLEGED VIOLATION OF CONTRACTS.

MINNEAPOLIS, Minn., Dec. 15, 1894.

To the Editor of The Dramatic Mirror:

Sir.—The owners and managers of the Grand Opera House, Salt Lake City, Utah, named J. B. Rogers, James Rogers and associates, by contracting with Giffen and Neill, of the Denver Lyceum, have broken existing contracts with several people who gave up good engagements to go to Salt Lake.

I have all letters, telegrams, etc., also signed contracts, relating to this matter from Aug. 10 to date. Also two letters from J. C. McNally, the president of the Salt Lake Amusement Association, to the effect that the deal with Giffen and Neill, of the Denver Lyceum, was not sanctioned or warranted by the board of directors.

If contracts signed and sealed, and witnessed can be broken at a moment's notice, especially when they are for a specified term of twenty-four weeks, without any "more or less" clause, and actors left without any recourse, it is well that all in the profession should know it. Yours very truly,

FREDERIC BUCK.

MR. ELMORE'S SOURCE OF INSPIRATION.

NEW YORK, Dec. 14, 1894.

To the Editor of The Dramatic Mirror:

Sir.—I was greatly surprised to see a communication in this week's Mirror, under the caption, "Public and Press Responsible," signed by Howard Elmore, in which he ventilated some exceedingly well expressed views upon the decadence of public taste, etc.

My reason for surprise was that Mr. Elmore should have so boldly credited himself with the authorship of those exceedingly well expressed views, when as a matter of fact he never wrote them. Every word, every sentence, every punctuation mark, with the exception of the first paragraph of eight lines, in his communication was written by the late tragedian, George Vandenhoff, and was published by him in book form, under the title of "Leaves From an Actor's Note Book." This is a fact susceptible to verification by reference to the above mentioned book.

Mr. Elmore is only deserving of credit in being able to appreciate the appropriateness of Mr. Vandenhoff's views to the subject now being so widely discussed. As a master of rhetoric, Mr. Vandenhoff was without a peer; as a flagrant and injudicious plagiarist Mr. Elmore is a success. Sincerely,

CHARLES LEONARD FLETCHER.

MR. TOMPKINS CONTRADICTS MR. ROBERTS.

BOSTON, Mass., Dec. 15, 1894.

To the Editor of The Dramatic Mirror:

Sir.—Will you kindly correct a statement made by R. A. Roberts in this week's Mirror, in which he says that "Sir Augustus Harris has not received a penny of royalty for the use of The Soudan in this country."

I have paid myself to Mr. Harris more than \$25,000 for royalties on that play, and the statement of Mr. Roberts is absolutely untrue.

He says "I have had Mr. Harris's A Life of Pleasure under consideration for a long time." The truth of this is: I arranged with Mr. Harris for this play many months ago, and it is in process of production, and will be presented at the Boston Theatre, Sept. 1, 1895.

During the past twelve years, I have paid Sir Augustus Harris a great deal of money for his plays, as I have had from him The World for New England, Youth for the entire United States, with the exception of New York City and Philadelphia, Pleasure, A Million of Money, Pluck, A Run of Luck, The Soudan, and A Life of Pleasure.

Surely Mr. Roberts could not have obtained his information in regard to The Soudan from Mr. Harris, and I am at a loss to understand from what source he could have manufactured such a fabrication.

Very truly yours,

EUGENE TOMPKINS.

UNDER A MASK.

NEW YORK, Dec. 14, 1894.

To the Editor of The Dramatic Mirror:

Sir.—There is a paragraph in your "As You Like It" column in last week's Mirror in regard to Sutton Vane and Arthur Shirley's new drama, Under a Mask, that I must take exception to, as it is a gross misrepresentation of facts. Your correspondent, Touchstone, states that he has been informed by those who have seen the play in England, that the mask incident is unfit for stage representation, and is "ghostly in the extreme."

As Messrs. Vane and Shirley's representative in this country, I must flatly contradict the above statement. I was present at the first performance at Brighton, England. I could see nothing either ghostly or repulsive in the incident, nor did I hear any one in the audience so express themselves, and in that audience were a great many London managers and representatives of the London press.

The play has made an unmistakable success in London and the provinces, so says the box-office and that is the index of public opinion, and the London and provincial press were unanimous in its praise, and such would hardly be the case if the play contained any feature either ghostly or repulsive. It will shortly be produced in America.

In regard to the mask incident having been done, it is not claimed by the authors as being original. Everything has been done in some form or other. There is nothing new under the sun. I trust you will give this space.

Yours sincerely,

WILLIAM CALDER.

IN ANSWER TO "PICCOLO" AND OTHERS.

LOUISVILLE, Ky., Dec. 15, 1894.

To the Editor of The Dramatic Mirror:

Sir.—To "a look-on in Venice," it is a matter of surprise to note the pains at which many writers—praiseworthy Americans—endeavor to prove the decadence of dramatic art in America; the utter absence of merit in modern American plays; and the melancholy death of truly "great" American actors. Our vaunted American patriotism evidently does not extend to matters dramatic.

It is that the spirit of "Anglomania" and "Francomania," which seems to have crept into the work of some of our writers and critics, has so taken possession of them that they discern genius of a high order in some foreign product, with marked peculiarities and a superabundance of mannerism, and are able to discover only "talent" of a minor order in our own actors?

A writer in a recent issue of The Mirror is pleased to find the idea of the genius of Mr. Mansfield (to whom America may surely lay claim) extremely amusing; and he sets down this actor, who has done so much for the American stage, as merely a fairly clever impersonator. Surely his characterization of Beau Brummell, with its finish, its cameo-like clearness and exquisite perfection of detail, is something more than a clever bit of character acting; and surely the absence of that elusive quality known as "soul," of which the writer speaks so feelingly, is atoned for (if it exists) by more material qualities.

But if the writer will note of Mr. Mansfield, what will he say to Joseph Haworth, Robert Downing, Otis Skinner—from whom greatness is certainly not far off—Melbourne MacDowell, forceful, earnest and convincing always, and R. D. MacLean, whose methods strongly recall McCullough, whose mantle he is certainly worthy to wear? And these are all young men, with the future before them, needing only time for the ripening and development of their powers.

Home was not built—our time does not come—in a day. We are not a young nation, and the dramatic art in America is not in its decadence, but its early youth. Such actors as Salvini, Mounet-Sully, Duse, and Bernhardt; and such plays as Sans Gêne and Gismonda are the product—the flower—of an effete civilization. Back of the productions of the modern French playwrights lie centuries of devotion to the tragic muse.

To-day acting is recognized in America as an art, ranking with sculpture, music and literature. I, too, believe that what America has done, she can do again, and I know that there are on the American stage to-day worthy successors of Cushman, Forrest, Booth, and McCullough. LEIGH GORDON GILNER.

A REPLY TO MR. LINDLEY.

CHICAGO, Dec. 14, 1894.

To the Editor of The Dramatic Mirror:

Sir.—In your issue of Dec. 8 there appears a letter from my old friend, Harry Lindley, which both shocks and grieves me.

The error of the genial castaway's conclusions is as palpable that it should scarcely need pointing out, but as I find that many managers, too many, indeed, share his views I crave the space for a reply.

To begin with, the idea that because wrongs have been committed in the past, therefore wrongs are justifiable and justified, is absurd. Because some authors of

plays have made fortunes in no reason why any man should be excused in robbing either of them of a single dollar's worth of his rights in the things he has created. Apply the same reasoning to a dollar taken from Bronson Howard's pocket, for instance, and even my friend would probably draw the line.

Now, as to confusion of titles; that is the fault of a notoriously inadequate law, and in the case of The Wife, as instance, no action could be against any person for producing Sheridan Knowles' play.

But on the main grounds, suppose Heloise did use Perfection and another old piece, whose name has escaped me, but which formed the backbone of My Partner, as the basis of The Charity Ball, did he not by his knowledge and ingenuity make from them a new and valuable contribution to stage literature? Let the public and the box-office answer.

Have not the adapters of foreign works enriched the English stage by their literary work? Has not Harry Lindley grasped the idea that the whole value of an ordinary literary production consists in the ability of its author to cause the multiplication of copies and the wide dissemination of his work, whereby he reaps his profits; while the whole value of a dramatic composition consists in the author's power to restrict the dissemination of copies of his work because all his profits must be reaped from stage representations of his play?

The fact is, that no man in any field of literature can create wholly from within himself. In order to write books it is necessary to read them. The general magazine of literature is common property, and the very heritage of future generations of writers as well as the inspiration of those of the past and present. Mr. Lindley would be willing to give a modern Shakespeare a whole Copyright law all to himself, but surely he has not paused to reflect that a goodly number of Shakespeare's plays are known to have been staged before the time of the immortal Bard who merely reworked and adapted them or borrowed his stories from Boccaccio, for instance, and dramatized them, a proceeding which the castaway seems to consider an act of outlawry when perpetrated by a modern dramatist.

Let the man who is able to do that which is common property as he may see fit, and protect him in his use to the fullest extent. Otherwise, the stage in fifty years will become a howling wilderness. J. A. FRANK, JR.

A FOREIGNER'S OPINION.

NEW YORK, Dec. 12, 1894.

To the Editor of The Dramatic Mirror:

Sir.—Permit me, first of all, to congratulate you on the excellence of the Christmas issue of The Mirror. Being exceedingly modest, I can only add in its praise that had I edited it myself it could not have been better. Having accomplished this pleasant duty, I shall now take the liberty of getting into trouble.

I utterly and totally disagree with the effusion of Harry P. Mason, in The Christmas Mirror, on American playwrights and American managers. Mr. Mason is no doubt sincere in his statements, but he is woefully awry, nevertheless. What have American managers done to him that he should malign them, as he does? His own article tells that they have refused to acknowledge his superior genius and have taken plays from the pens of such types in dramatic construction as Flinno, Jones, Wilde, Sims, Buchanan, Sardou, Grandy, and, more particularly, from one William Shakespeare. Poor American playwrights, how they must suffer! I am not a bit sorry for them either, flustered that I am, for I think it is the fault of the aforementioned American playwrights that their products are not accepted, and not the fault of the managers.

I am sorry, however, and sincerely so, for the American managers who have to read the plays submitted by American playwrights. There is a case where suicide would be more than justified. Having delivered myself of these nasty, mean thrusts, I feel better qualified my assertions and prove that I am neither grinding an axe, nor talking to the wild night air. So here goes:

Assertion number one, that American playwrights alone are responsible for the fact that so few American plays are accepted by the leading managers, is easily proven. To begin, I will be paradoxical, by stating that real playwrights, whether English, or American, or French, or German, can always place their plays, as it proved most conclusively by the fact that Bronson Howard, Belasco, Gillette, the late De Mille, Hoyt and numerous others, have very little difficulty, if any, in placing good plays. The trouble with the people who imagine themselves dramatic writers is that their claims to recognition rest mainly on imagination. Where is the American playwright—bearing perhaps the ones I have mentioned, who could write a play like Gismonda, or a play like The Masqueraders, or a play like The Road to Ruin? If they could, I have no doubt, that the American managers, who are pretty wide awake, would snap them up as fast as they were produced.

The trouble is that the people who claim to be the representative American playwrights, and as such rail against the American managers, are suffering from enlargement of the cranium. If, instead of wasting their time in denunciations of the managers, they would study—study public taste, study the managers, study the methods of the stage, study their characters, study their plots, and study their own interests, they would be more successful. The American playwright does not deserve success—not until he learns to lead the world, the dramatic world, and not follow in the footsteps of his foreign peers.

Whenever a foreign play is produced, which contains some novel situation of plot, the American playwright proceeds with commendable diligence to imitate the peculiarity contained in the play. American playwrights are careless and slovenly workmen, and until they alter their ways and plod through their work with British stolidity and German perseverance, they will find that the American managers will avoid them. There is a great field for the American dramatist, but as yet he has not entered even the outskirts of that field.

Now to the managers: The American threatening public is very much like the proverbial Irishman's flea and that is to a great extent the fault of the managers. In England and on the Continent theatres have established policies and produce only certain classes of plays. Here a manager will produce everything from Shakespeare down to farce-comedy, and will then look astonished and feel hurt that his clientele is vacillating, fickle, coquettish, and even irrational. But that same manager is right, and absolutely so, when he refuses to produce the rubbish submitted to him from alleged American playwrights. I know of one manager in this city, who has over five hundred plays in his office, every one of them from the pens of American writers. I also happen to know that ninety-nine and eight-tenths of these plays are worthless, badly constructed, unoriginal, senseless and useless, and are not worth two cents per hundred pounds, as waste paper.

If Messrs. Charles Frohman, Daniel Frohman, T. Henry French, Palmer, Field, Mansfield and other managers would tell their experiences, I am sure that my assertions would be sustained in every instance. I think that The Mirror would be doing the American drama an incalculable favor by obtaining either interviews or expressions from the managers I have mentioned, if it would disabuse the public mind of the erroneous impression that the poor, unfortunate American dramatist is being grossly maltreated by the horribly malignant American manager.

May your next Christmas issue be twice as good as your last one. RICHARD MILES.

SEASON '95-'96

Wanted the management, or can invest a certain amount of money in a good, strong, well equipped melodrama.

Offers confidential. Address H. S., Mirror Office.

To Managers and Enterprising People.

I offer my two plays to you; write and learn what they are. THE TRAMP MILLIONAIRE, a comedy-drama in 4 acts, successfully produced, and have the press in back it. THE MIDNIGHT EXPRESS, a sensational realistic drama in 4 acts, equal to any play of its kind. Investigate.

WILLIAM L. HENRUPPE.

30 Lower 3d St., Evansville, Ind.

OPEN TIME.

Wanted, strong attractions for XMAS and NEW YEAR'S at the PIQUA OPERA HOUSE. Wire or write quick. Address C. C. SANK, care Hotel Plaza, Piqua, Ohio.

J. C. (FATTIE) STEWART AND JOHN HART

Re-united after 7 years. The Colliards of all comedians in the mirthful comedy,

THE TWO JOHNS UP TO DATE

13th YEAR OF THE LAUGHING SUCCESS 13th.—A genuine attraction, better and stronger than ever, with all its new ludicrous situations, funny incidents and laugh-provoking perplexities.

J. C. (FATTIE) STEWART AND JOHN HART, supported by a company selected expressly for their individual excellence, embracing the very best dramatic, vocal and specialty celebrities now before the public.

Halfway down 4th Street, Baltimore, Md., at 10 o'clock on Monday, Tuesday and Wednesday.

BALTIMORE SUN: A laughable show is The Two Johns. J. C. Stewart and John Hart in the star parts, the two jolly fat fellows, gave just such an entertainment as they used to give in past years, and their fun making is reinforced by excellent acting, singing and specialties.

BALTIMORE AMERICAN: The Two Johns seems never to grow old. J. C. Stewart and John Hart, the two original Johns, keep the audience in a continuous vein of laughter. The situations are comical and the dialogue amusing. The company in good and the singing and specialties are first-class.

BALTIMORE EVENING NEWS: J. C. Stewart and John Hart in The Two Johns kept the audience in a continuous state of laughter. The incidental musical numbers and specialties are very good.

MANAGERS send in your open time for this money-maker.

P. COCHAN, Manager, as per route.

NEW YORK THEATRES.

GARDEN THEATRE

Evenings 8:15.

Matinees Wednesday and Saturday.

RICE'S LITTLE CHRISTOPHER

The Great laughing sensation.

And the New

KILANYI LIVING

Christmas Day Matinee, Dec. 25

100th Time, with Souvenirs, Monday, Dec. 31.

PALMER'S

Mr. A. M. PALMER,

Manager.

Evenings at 8:15. Saturday Matinee at 2.

FOR TWO WEEKS ONLY.

The Charming Comedy,

ESMERALDA

Dec. 31, the Great London Sensation,

THE FATAL CARD.

EMPIRE THEATRE

BEST SUCCESS IN YEARS.

Third Week. Enormous Hit.

CHARLES FROHMAN'S

EMPIRE THEATRE COMPANY.

THE MASQUERADERS

By Henry Arthur Jones.

Evenings 8:15. Matinees Wednesday and Saturday.

Seats one month in advance.

BROADWAY THEATRE

T. H. FRENCH,

Manager.

Evenings at 8. Matinee Saturday at 2.

Handsome and Safest Theatre in the World.

SECOND MONTH THE FAMOUS

BOSTONIANS

Have Achieved Another Triumph in

PRINCE ANANIAS

By Victor Herbert and Francis Neilson.

GRAND OPERA HOUSE

Evenings at 8. Matinees Wed. and Saturday at 2.

AMERICA'S GREATEST ACTRESS,

MRS. JOHN DREW

and MR. and MRS. SIDNEY DREW, in

The Road to Ruin

Next Week—Mr. Louis Aldrich in My Partner.

DALY'S THEATRE. Every night at 8:15. Under

the management of Mr. Augustin Daly.

Every Night This Week Mr. Daly's Comedy,

LOVE ON CRUTCHES

BRILLIANT COMEDY.

Miss Ada Rehan as Annie Austin, Mrs. Gilbert as

Mrs. Quinlan, Miss Sybil Garlisle as Margery Gwynn,

Mr. James Lewis as Dr. Quinlan, Mr. Herbert Green-

ham as Bitteridge, Mr. Sidney Herbert as Roverly, Mr.

Frank Worthing as Sydney Austin.

Matinees Love on Crutches, Wednesday and Satur-

day 2.

In preparation for the holidays, Shakespeare's

comedy, The Taming of the Shrew.

Extra Matinee Christmas Day.

HARRISON'S THEATRE

M. W. HANLEY,

Manager.

Evenings at 8:15.

Positive Hit. Houses Nightly Crowded.

Mr. Edward Harrison's New Play.

NOTORIETY

Six new songs by Dave Graham.

The Talk of New York.

WEDNESDAY. | MATINEES: | SATURDAY.

FOURTEENTH STREET THEATRE

Near 4th Avenue.

Every Night. Matinees Tues., Thurs. and Sat.

Reserved Orchestra Circle and Balcony, 50 cents.

The Season's Distinct Big Hit.

Sixth Week—THE GORGEOUS EXTRAVAGANZA,

Introducing Palmer Cox's

BROWNIES

Fiftieth Time, Friday, Dec. 31.

LYCEUM THEATRE

4th Avenue and 25d Street.

DANIEL FROHMAN,

Manager.

Evenings at 8:30 and Thursday and Saturday Matinees.

FOR THE HOLIDAY SEASON.

Pinero's Merry Farical Romance.

THE AMAZONS

To follow—Henry Arthur Jones' new comedy.

ST. JAMES HALL

Broadway and 24th St.

CHARLES MACGRACHY, Sole Lessee and Manager.

Holidays Season.

Commencing Monday, Dec. 17.

REMARKABLE GOLDEN

in the Pastoral Narrative by Brumwell and Wm. Gil,

6:45 P.M. Price 10c.

"Maine's Sweet Old Yankee."

Evenings 8:15. Matinees Wednesday and Saturday at 2.

Extra Matinee Christmas Day.

NEW YORK THEATRES.

FIFTH AVENUE THEATRE

Evenings at 8. Only Matinee Saturday at 2.

FANNY DAVENPORT

Supported by Melbourne McDowell, in

GISMONDA

By VICTORIEN SARDOU.

NIBLO'S

WALTER SANFORD,

Lessee and Manager

FILLED NIGHTLY.

Prices: 15, 25, 35 and 75 cents.

Week of Dec. 17, 1894.

JANE'S B. HICKIE—THE SIDE SHOW

Broadway and

34th Street

CHARLES E. EVANS, Prop. and Mgr. Evenings at 8:15

8th Week. HOUSES ALWAYS FULL.

WHITNEY OPERA COMPANY in

ROB ROY

Saturday Matinee at 2.

AMERICAN THEATRE

42d St. and 4th Ave.

Matinee Saturday.

MR. T. H. FRENCH,

Manager.

Reserved Seats, Orchestra Circle and Balcony, 50c.

MR. WILSON BARRETT

as VIRGINIUS

Wednesday and Thursday Nights.

TONY PASTOR'S THEATRE

EXTRA NEW SHOW. EVERY ACT NEW.

Matinees Tuesday and Friday.

Grand Dolls Matinee Friday, 10,000 Dolls Given

Away. American debut of Ireland's pride, Kitty Nolan,

the Great Irish Ballad Singer, engaged in Europe by

Tony Pastor. Made Ellis, The Evasses, Imogene

Comer, Kaye and Henry, Dixon, Bowers and Dixon.

KOSTER & DIAL'S MUSIC HALL

Paul Cinquevelli, Jules Levy, Mlle. Petrescu, Mons.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered on personal or written applications. Letters advertised for 30 days and unclaimed will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

Arnold, Madeline
Atwood, Mrs. Chas.
Annabelle
Arnold, Arlie
Allen, Marie L.
Andrews, Paul
Atkinson, Anna L.
Atkinson, Rena
Auerstrom, Ullie
Agnew, Clarine
Bryson, Mrs. E.
Bryson, Georgia
Bruscon, Fannie L.
Bowman, Fanny
Black, Nettie
Bertram, Jessie
Boyle, Bertha
Bradley, Leonora
Berger, Sarah
Behr, Carrie
Brazee, Florence
Black, Belle
Boucault, Mrs.
Dion
Boyd, Anna
Byrne, Bessie
Chapman, Edith
Carmick, Sylvester
Creighton, Madia
Cawthorne, Susie
Cornell, G.
Couch, Rose
Conroy, Miss
Cressman
Henrietta
Cleveland, Mrs. M.
Chamberlaine
Nelly
Clevie, Lillian
Chambers, Lillian
Connor, Bessie
Cameron, Mabel
Castleton, Gladys
Campbell, Camille
Chase, Marion
Curtis, Marie E.
Cook, Caroline
Claremont, Ray
Carona, Alida
Chumlin, Jean
Dilapolo, Helene
Denning, Dorothy
De Vere, Vera
Devereaux, M'g'r
Donahue, Catherine
Dixon, Daisy
Donohue, Mattie
Dauvray, Helen
Douglas, Louise
Drake, Frances
Doering, Kate
Desmond, Alma
Dusauld, Gabrielle
Eagan, Miss Irene
Earl, Virginia
Elma, Lillian
Emmett, Grace
Edwards, Gerome
Emmett, Mrs. J. K.
Ferar, Mrs. Fred
Florence, Alice
Fountainbleau, Ella
Fritzsche, Pauline
Filkins, Grace
Ferguson, Mattie
Fabian, F.
Gibson, Lottie
Ganemede, Sweet
Grand, Bettina
Gaylord, Jessie
Gerrish, Sylvia
Gale, Lillian
Goldie, Mrs. Frank
Glover, Amelia
Graves, Joanne
Gray, Alice
Gray, Ada
Fowler, Mrs. C. A.
Hamilton, Vera
Hadley, Bertie
Hunt, Elizabeth
Husker, Mrs. Fred
Henderson, Mrs. W.
Herbster, Fay
Hollister, Minnie
Hall, Jennie
Halsin, Mrs. W. J.
Hamilton, Ruth
Huntington, Agnes
Judson, Helen
Kingsland, Myrtle
Kaye, Mrs. Alfred
Klein, Ida
Knowlton, Inez
Kavanaugh, Lyla
Knight, Neomia
Kent, Dorothy
Laurence, George
Lee, Carrie
La Croix, Arda
Le Roy, Maud
Lloyd, Annie
Lyons, Fanny
Lewis, Lillian
Loane, Josephine
Lane, Agnes R.
Liska
Leslie, Alice
Launing, Madge
Lee, Nellie
Loring, Lucille
Latone, Belle
Locke, Mrs. Cad
Mara, M'ra
Mayhew, Sadie
Marlborough, Hel'n
Marr, Helen
McClure, Frankie
McGarrison, Mrs. Wm.
Morris, Clara
Mortimer, Estelle
Moore, Ethel
Markey, Emma S.
Mink, Minnie
May, Carrie
May, Olive
Mcade, Mrs. Jan.
Newcome, Nellie
Newville, Dottie
Nobriga, Vivia
Newton, Edith
Pabst, M. M.
Pearl, Mrs. C. C.
Paston, Agnes
Paige, Amy
Potter, Jennie O'X.
Pugh, Genevieve
Pursell, Kate
MEN.
Averill, Perry
Abbott & Teal
Ander, Frank
Altner, E. P.
Atwell, Leroy
Benton, J. H.
Brown, Sedley
Baker, Lewis
Braham, Harry
Belasco, Walter
Bellaire, Clarence
Bixby, Frank
Butler, Chas. W.
Brennan, Geo. H.
Bank, J. H.
Black, Wm.
Bond, Varce
Bauer, A.
Becker, Frank
Black, E. N.
Ranett, Charles
Bryton, Fred
Bertram, Charles
Bryan, Frank
Bell, Harry E.
Butler, Alex.
Beers, Newton
Rebus, Davenport
Barker, Arthur
Baldwin, Prof. S. S.
Bulmer, Walter
Brandt, Edward
Boucicault, Aubrey
Bauman, John
Burke, Chas. A.
Bain, Thomas
Boyer and Hardy
Bernard, Geo.
Carnes, Boardman
Chase, Chas. W.
Clark, Edlie
Crisie, Ed.
Clement, Clay
Chaffee, Jas. S.
Clayton, M.
Curtis, Frank
Carr, Herbert
Clark, Eugene
Coote, Charles
Cameron, W. C.
Cus, John
Charters, Charles
Collins, Phil.
Collins, Geo.
Connelly, Frank
Clement, Clay
Chapman, Geo. H.
Curtis, Matt
Crescendo Bros.
Clark & Williams
Collins, John J.
Clarke, Redfield
Cly, Cecil
Carter, Herbert J.
Donovan, J. C.
Dayton, Frank
Davies, Edwin C.
De Vaude, Chas. C.
Donnelly, James A.
Darnaby, J. A.
Danton, Robert
Dodge, Frank A.
D'Arcy, A.
David, Rosa
Dicie, Harry
Driscoll, Harry
D'Arcy, Maurice
Del la Harre, Mr.
Donnelly, J. Edward
Dwyer, Charles
Drew, Sidney
De Vero, M.
Dewey, D. M.
David, Frank
Dailley, Peter
Dean, Clarence
Davenport, Harry
Day, Geo. B.
Edwards, Wm.
Ellis, Robert
Emmett, J. K.
Eddy, Jerome
Ely, Edgar
Elliot, Arthur C.
Elynn, Roydon
Fennick, Harry W.
Faver, E. M.
Frazier, A. E.
Fealy, Al.
Fauld, Robert M.
Fleming, Clarence
Frey, Alfred
Froman, H. F.
Fitzsimmons, Robt.
Forrest, S. M.
Frankel, J. M.
Ganepier, Chas.
Gillmore, Fred E.
Gillmore, J. H.
Goy, Edward
Griffin, William
Gull, William
Plummer, Mabel
Randall, Adelaide
Rigl, Emily
Roland, Dollie
Rollo, Eunice
Richie, Adele
Raymond, Lizzie P.
Raynes, Marie
Richmond, Lizzie
Raymond, Alice
Redding, Francesca
Redmond, Julia
Sear, Nedie
Singas, Helen P.
Stevens, Frances
Sprague, Estelle
Sydney, Myra
Shaner, Mae
Snyder, Lenore
Sinclair, E. A.
Shamblin, Jean
Salisbury, Ella
Solomon, Mrs. Fred
Sprague, Estelle
Siddons, Mrs. Scott
Sydney, Myra
Sarian, Mrs. C. G.
Suits, Anne
Sherwood, Blanche
Stevens, Jessie F.
Sherwood, Florence
Stephens, Sadie A.
Turner, Winifred
Thurgate, Minnie
Trowbridge, Queenie
Tiffany, Annie W.
Tempest, Marie
Thompson, Clara L.
Temple, Winifred
Travers, Belle
Terry, Edna
Thurston, Mona
Vallance, Ida
Vance, Eunice
Van Doren, Cecil
Vinton, Dora
Vernon, Anita
Vise, Silence
Wakelee, Louise
Walcott, Florence
Winston, Nadine
Weema, Harriet
Wood, Annie
White, Lavinia
Wilbur, Ross
Wyatt, Florence
Whitbeck, Jennie
Wakeman, Emily
Williams, Lydia
West, Mrs. J. R.
Wood, Mrs. Thos.
Whitehouse, Frances
Watson, Marie
Winnett, Charlotte
Walsin, Jeanie
Wardell, Etchla
Wright, Mrs. Julia
Wilson, Florence
Willard, Floie
Young, Mrs. Edw.
Yaw, Ellen B.
Yeaman, Jennie
Zaisa, Tereseta
Grau, Jules
Garcia, Chas. A.
Gahar, Hady
Ganor, Warwick
Gleason, Lew
Gerome, Edwin
Gaylor, Lew
Gardner, Charles
Goforth, O. E.
Gorman, Wm.
Goodhue, W. M.
Gordon, Frank
Graham, Robert E.
Goodfriend, Simon
Greer, Julian
Grensel, Louis
Hoffmann, Carl
Heath, Geo.
Hawbrook, Geo. F.
Halcombe, Lester
Haworth, Joseph
Hilton, Henry
Hamilton, J. W.
Hayley, Lawrence
Hall, Geo. F.
Haynes, J. M.
Hanley, Vaudeville co.
Hale, John S.
Hirschfeld, Max
Hynes, Jack
Haverly, C. H.
Harris, Rud
Hanson, E. J.
Hopper, G. F.
Henshaw, Mt.
Hawthorne, Albert
Haines, E. G.
Hayes, J. W.
Hirshberg, Herman
Handyside, Clarence
Johns, Parter
Jessel, Joseph A.
Johnson, Carroll
Karrington & Ransom
Kenny, Joe
Kelly, John T.
Kyle, Howard
King, Emmett C.
Karl, Tom
Kendall, E.
Kent, Charles
Kernan, J. Frank
Knowles, Emerson
Kennedy, Frank
Keogh, Wm. T.
King, S. T.
King, Frank G.
Linton, Geo. H.
Lorenz, A. H.
Lee, Harry
Leacock, Geo.
Leonard and Everett
Leavitt, M. R.
Lewis, Arthur
Lilly, Day
Lindsey, George
Lassauer, B. F.
Lodge, Ben
Lyle, William
Leach, Steve
Leffingwell, Myron
Leonard, Charles
La Nyor, Edgar
Lewis, Arthur
Le Roy, Hennessey
Lynch, Franklyn
Lester, Harry
Lewis, Horace
Layman, Milton
Lymon, Francis
Levis, Dave E.
McMahon & King
MacFadden, E. E.
Moore, Jas. E.
Mr. Maggie
Mitchell
Mullaly, Thos. W.
Mr. Ride for Life
MacCormick, J. B.
McGahan, Frank
Marion, Sam
Mack, Frank G.
McNeil, Neil
Murphy, Robt. G.
Murphy, Joe
Metz, Theo. A.
Miller, C. A.
Manfield, Albert M.
McGuire, John T.
Mr. Tazary
Mr. Vendetta
Maxwell, Harry
Maxwell, Edward
Morris, A. W. F.
Nunn, J. A.
Nicholson, Richard
Nares, Phil
O'Rourke, T.
Ottomeyer, Ludwig
O'Neal, Ross
Oakland, F. M.
Pyke, E. A.
Parker, Frank
Peck, Geo.
Phillips, B.
Perkins, F. W.
Parke, Vincent
Phee, Wm. J.
Perkins, G. Win.
Palmer, Robert
Percy, Robert V.
Phillips, Chas. W.
Perry, Fred. H.
Price, Bertie
Parr, Chas. E.
Phillips, Wm. F.
Roberts, J. K.
Ramsdell, Vernon W.
Reed, J. A.
Riel, Chas.
Rattenberry, H'y L.
Reeves, Arnold
Riggs, Chas. F.
Rareside, Geo.
Richie, J. G.
Ross, Budd
Roberts, Joseph
Russell, Edmund
Roberts, Chas.
Rankin, McKee
Ritchie, John J.
Roach, James
Roberts, Frank
Riddell, H. S.
Reilly, James A.
Rube, W. C.
Ransome, Jos. A.
Ricketts, Geo. H.
Rogers and Wolfe
Reynolds, W. A.
Saville, Gus
Stoddard, Lorimer
Saunders, John
Stuart, Ralph
Scammon, Walter
Southard, J. Irving
Salisbury, Nat
Smith, Charles
Sadler, Frank
Specks, Clarence
Stockdale, Charles
Stung, Mr.
Standish, Frederick
Shannon, D. H.
Sanford, Jack
Schiller, A. J.
Simpson, Roscoe H.
Shine, Thad
Solomon, Sidney
Simon, Harry
Smith, James R.
Semmelroth, E. H.
Straffin, F. D.
Tetzans, S. A.
Thatcher, Geo.
Thiel, Louis
Tuthill, Benj. J.
Thayer, Bert
Truener, Harry G.
Tannehill, Frank E.
Turner, Geo. W.
Thompson, Dan
Thomas, Arthur G.
Tingay, Charles
Thall, Sam
Clermer, George T.
Vance, Elmer E.
Valentine, R. J.
Watchman, Harry
White, Charles
Whipple, Fred. H.
Wooden, Frank
Washburn, L. W.
Wheeler, Chas. B.
Woods, Murray
Whitmore, E. J.
Wesley, Lon
Wentworth, Frank
Wilson, Edgar T.
Walters, Fred.
Wood, Tom
Wessels, George
Wall, Howard
Wilson, Edgar T.
Ward, C.
Wilmer, Sidney
Woodson, J. L.
White, J. Louis
Whitler, Punch
Wellington, Eugene
White, Chas. E.
Wade, Edward
Ziegler, O. P.

PROFESSIONAL CARDS.

Smith O'Brien
TO MANAGERS.
After seven years' phenomenal success as the star of the IVY LEAF, I desire to inform managers and the public in general that I am no longer connected with that organization.
AT LIBERTY.
Address: SMITH O'BRIEN, THIS OFFICE.

C.O. ROGERS
AT LIBERTY
for
JAS. B. GENTRY
CHARACTER COMEDIAN.—DISENGAGED.
Past three seasons Hoss and Hoss Co. Strong specialty if required.
Address 31 West 25th Street, New York City.

BEATRESS COLE
At liberty, for the road or entertainments and all around work. Toe dance and character. M.L.E. HELENE, Instructor and Manager, teacher of Bessie Clayton, Little Ruby, Mabel Clark, etc. Apply 26 West 27th Street, N. Y.

Margaret Daly Vokes
Of Daly Sisters, with Ward and Vokes Co.

Miss Lucy Daly
Of Daly Sisters, with Passing Show Co.

Miss Daisy Dudley
With Ward and Vokes Co. Address en route.

OPEN TIME
COATES OPERA HOUSE
Kansas City, Mo.
Weeks of January 28 and February 4
Write or wire quick.
M. H. HUDSON.
On account of a cancellation made by us

CHRISTMAS DAY
IS OPEN AT
Altmeier's Theatre, McKeesport, Pa.
Only a good attraction wanted. Write or telegraph to
R. B. BEANE.
NEW YEAR DATE
(THREE-NIGHT STAND)
OPEN AT
Grand Opera House
WHEELING, W. VA.
Wire quick.
CHARLES A. FEINLER, Manager.

OMAHA!
The FIFTEENTH STREET THEATRE was burned Tuesday morning, Dec. 4, and we resumed business at the **ROPER THEATRE**, Thursday, Dec. 6, where all our Omaha dates will be filled for **THE SELF-HITS DIV.**
Negotiations have been closed for the construction within that time of one of the **THEATRE** in the West, centrally located and with every modern improvement.
We thankfully acknowledge the receipt of communications, by wire and mail, from managers assuring us of their cheerful willingness to fill Omaha dates with us, and for the kind words of warmest sympathy from many others.
L. M. CRAWFORD, Lessee and Manager.
W. J. BURGESS, Resident Manager.

THE "WHITE" ORCHESTRA.
The Belle Chandler Boston Lady Orchestra and Concert Co.
TEN LADY SOLOISTS.
Concert Engagements, or Theatre Orchestra.
Great novelty. Strong drawing card. Any number furnished. Satisfaction guaranteed. Offers invited for weeks Dec. 31, Jan. 7, and Jan. 21-28. Wire quick to **MELIE G. CHANDLER, Manager,** 113 Paine Street, Worcester, Mass.

NEW YEAR'S OPEN
AT DEN VINGTON OPERA HOUSE
Jan. also open, except 15-18. Strong attraction only.
C. A. BOB, Mgr., Kensington, Va.

The American Society
OF
SCENIC PAINTERS
Meet first and third TUESDAY EVENINGS of each month at their new rooms,
1115 BROADWAY.

CORDIE DAVEGA
AT LIBERTY.—INGENUE AND SOUBRETTE.
Address this office.

Vivian Bernard
MELANCHOLY MARY—Harrigan's Stock Company.
MELVILLE STEWART
LEADING BARITONE.
Address Low's Exchange, 910 Broadway, New York.

Thomas Lowden
AMERICA'S YOUNGEST OPERATIC COMEDIAN,
COMEDY—OPERA—BURLESQUE.
EMMA R. STEINER
(Conducting Metropolitan Orchestras and New York Ladies' Orchestra)
Composer of LA BELLE MARQUISE, DAY DREAM (Tennyson's), FLAURETTE, THE VIKING, THE ALCHEMIST, THE LITTLE HUSSAR, and two new operas by KATHERINE STAGG.
Residence, 30 West 61st Street. Address, Steinway Hall, New York.

WILLIAM CALDER
Sole proprietor and manager of Sutton Vane's great drama,
THE SPAN OF LIFE.
The only drama on which the sun never sets on its continuous performances. It is now being played in America, Great Britain, Australia, Holland, Germany and France, and is looked for early production in Russia, Spain, Italy, Algeria and Austria. Mr. Calder holds the American rights for the following plays by Sutton Vane:
THE CUTTON KING, sold to Wm. A. Brady. A phenomenal success in Boston. Produced at the Academy of Music, New York, Dec. 3.
SWANSEA, sold to W. A. Brady. Will be produced at the Bowdoin Square Theatre, Boston, Dec. 17.
The following plays can be negotiated for: **Under a No. 8**, by Sutton Vane and Arthur Shirley, now being played in London, having scored a great success. **Vergil's La Mice**, by Sutton Vane and Arthur Shirley. **Under Compulsion**, by Sutton Vane and Arthur Shirley. **The River of Life**, by Sutton Vane and Arthur Shirley. **One-act plays: The Flowers that Fade**, by Sutton Vane and Arthur Shirley.
All the above titles are duly copyrighted and protected. All communications to WM. CALDER, Span of Life, en tour.

Geo. Robeling
COMEDIAN, DISENGAGED.
Last season Dude in Dr. Bill. Principal comedian Vernona Jarbeau. Strong specialty.
Address this office.

LESTER GURNEY
Business Manager
A FLAG OF TRUCE CO.
En tour.

VINCENT C. MINNELLI
Musical Director.
MINA GENNELL
Soubrette.
DERBY WINNER CO. SEASON 1894-95.

Melbourne MacDowell
"ALMERIO"
in Fanny Davenport's production of Sardou's
GISMONDA.
MISS ENGEL SUMNER
LEADS.
Featured. Fabio Romani Co. 1894-95.
Arthur Robbins
At liberty. Address care Minna.

V. De GREY
GOWNS
Theatrical Costumes at Reasonable Prices.
237 Fourth Avenue.

Justus Frohman.
OFFICES:
STANDARD THEATRE BUILDING.
NEW YORK.
W. N. LAWRENCE, General Manager.

1894. SEASON 1895.
Robert Downing
Eugenie Blair
Legitimate Repertoire.
W. D. LOUDOUN, . . . Manager.
New York address:
American Theatrical Exchange,
1190 Broadway

1894. SEASON 1895.
R. A. BARNET
Author of
1492
FRINCE PRO TEN and TABASCO.

AT LIBERTY.
MR. FREDERIC ORMONDE
LEADING HEAVY.
MISS GUSSIE GILL
SOUBRETTES AND INGENUE.
Owing to the closing of The Derby Winner Company will be at liberty after Dec. 7.
Address 39 Eustis Street, Boston, Mass.

Have you **INDOGENE COMER** and
"A Good Man" "The Tattoo on the Arm"
100 copies, Inc. WILL ROSSITER, 30th Av., Chicago

PROFESSIONAL CARDS.

**MABEL PAICE**

Starring in

LA BELLE MARCQUERITE.

Operetta Comedy. Music by EDNA R. STEINER.

R. A. NOBLEY.

Under the Management of

Permanent address: Roanoke, Va.

Without doubt the first vocal master in the West.—Chicago Tribune.

R. Cuttriss Warde,**VOCAL INSTRUCTOR**Operatic Singing and Acting.
Studio: 919 Pullman Building,
Chicago.

His superior as a vocal teacher does not exist.—Chicago Journal.

Graduates of this
School have been
placed with the Bos-
tonians, Lillian Rus-
sell Opera company,
Conried Opera com-
pany, Hinrich GrandOpera company, Ar-
onson's New York
Casino Opera com-
pany, Marie Tempest
Opera company, Tav-
ary Grand Opera
company, and other
famous organizations**ANNA BELMONT**

With CHARLES FROHMAN'S JOHN DREW CO.

ADDRESS CARE THIS OFFICE.

GEO. W. DENHAM

Broadway Theatre Stock Company,

DENVER, COL.

ARTHURE MOULTON**DISENGAGED.**

Address 276 W. 118th Street, New York.

SELMA HERMAN

ILDA BAROSKY, "Darkest Russia."

SECOND SEASON.

THE LITTLE COMEDIAN.

JAMES T. KELLY

PRINCIPAL COMEDIAN

W. W. Freeman's successful farce comedy,

A RAILROAD TICKET

Address en route.

Season '95-96.

MR. HARRY BRAHAM

MOSES AND SON.

Address A. KAUFMANN, Manager, as per route.

AT LIBERTY.

WILLIAM STAFFORD

LEADS.

MISS MABEL FLORENCE

SOUBRETTE AND INGENUE.

Address 30 W. 21st Street, or Agents.

C. MORGAN SEAY

AT LIBERTY.

See Mr. Annie Abbott.

ADDRESS CARE MIRROR.

PRESS OR ADVANCE AGENT.

Mr. JOHN F. WARD Mrs.

MRS. POTTER AND MR. BELLEW CO.

AMERICAN TOUR.

Address this Office.

Mary Hampton

ROSAMOND IN SOWING THE WIND.

Four Seasons with Charles Frohman.

J. Aldrich Libbey

Engaged Season '95-96. Pauline Hall Opera Co.

His immense ballad hits: "MOLLY'S THE GIRL FOR ME," "THE SWEETEST MELODY," composed by Libbey; "THE OLD BROKEN GATE," "EVENTIDE," a Love Song. Above songs can be ordered of J. ALDRICH LIBBEY & CO., 389 West 47th Street, New York.

HARRY CORSON

CLARK E

LEADING COMEDIAN.

Lyceum Theatre, Denver, Col.

HY. W. DODD

Comedy, Opera, Burlesque.

"Mr. Henry W. Dodd, who was formerly with the Bostonians, opened the programme with a humorous recital after the fashion made famous by Mr. Grossmith. Mr. Dodd was particularly successful in his imitation of a song by a true Highlander."—New York Herald.

"A humorous musical recital in a Grossmith, excellently done."—N. Y. Dramatic Mirror.

Address this Office

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

GRACE HENDERSONCase
DRETEL, HANSEN & CO.,
21 Boulevard Haussman,
Paris, France.**DAVID BELASCO**

Address 19 West 44th Street, New York.

Estelle Clayton

AUTHOR OF FAVETTE, A SAD COQUETTE, THE VIKING, CLYDE, HAPPY DAYS, Etc., Etc.

Adele Le Claire

AT LIBERTY.

COMEDY OR CHARACTER.

Address Mirror.

WALTER HOWE

LEADING BUSINESS.

DISENGAGED.

Address care this office.

MAUDE YOUNG

PRIMA DONNA SOPRANO with JACINTA.

LOUISE BEAUDET OPERA BOUFFE COMPANY.

ELLEN VOCKEY

WILL STAR SEASON 1895-96.

Address this Office

W. M. GARENBUSINESS ADVANCE THE
MANAGER IN FOR T FOUNTAIN HEADS OF MODERN
WARD AND VOKES. WIT.

Permanent address, New York Mirror.

Queenie Vassar

AS FRANKIE HOFFMAN IN NOTORIETY.

EDWARD HARRICAN STOCK COMPANY

BERT COOTE

AS

THE NEW BOY.

JULIE KINGSLEY

AS

SUSAN.

In Gustave Frohman's Special Western Co.

MR. AND MRS.

W. A. WHITECAR

(Laura Almonino).

WHITE SQUADRON FOR SEASON 1894-95.

Juliette Corden

Whitney Opera Company.

ROB ROY.

1894-95.

PRIMA DONNA SOPRANO.

MRS. ALICE J. SHAW

The Noted Whistler.

AT LIBERTY.

Address this office.

WM. WOLFF

DISENGAGED.

Permanent address, 1737 Madison Avenue.

LENA MERVILLE

AT LIBERTY.

345 Riverdale Avenue, Yonkers, N. Y.

LUCILLE LA VERNE

LEADS IN STOCK CO., GRAND OPERA HOUSE, SAN FRANCISCO, CAL.

AT LIBERTY AFTER DEC 3.

"Lucille La Verne is without question one of the most promising young actresses on the stage to-day. She is young, willowy, graceful and talented of magnetism. Her voice is full, strong and rich and she dresses in exquisite taste."—San Francisco Times Talk.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

FREDERICK PAULDING

At Liberty for Special Engagements.

Address this office.

ROBT. DROUETAuthor **DORIS,**
A WOMAN'S POWER, Etc.Leading Business,
Elliott & Co.**JAMES W. HARKINS, JR.**

Address Starvaut House, New York.

NETTIE BLACK

At liberty.

Prima Donna Soprano.

Comedy, Burlesque, Opera.

Late Hoyt's Trip to Chinatown 1894-95.

FATMAH DIARD

68 Avenue de Villiers, Paris, France.

CHARLES B. HANFORD

A MAN WITHOUT A COUNTRY CO.

Address: National Theatre, Philadelphia, week Dec. 17; People's Theatre, New York, week Dec. 24.
Permanent address: 204 F Street, N. W., Washington, D. C.**PAUL SCOTT**

Address this office.

ODELL WILLIAMS

Engaged for THE DISTRICT ATTORNEY.

Address in care this office.

**MARGUERITE
VAN ZANDT**

JUVENILE AND INGENUES.

Address Mirror.

WILLARD LEEDenman Thompson and Geo. W. Ryer's
TWO SISTERS COMPANY.
Messrs. Fowler and Warrington, managers.

HORTENSE EUGENIA

YAN ZILEOphelia, Desdemona, Julie, Juliet, Calanthe, Hermion, Virginia, Parthenia, etc., and many minor roles.
INVITED OFFERS. Address Mirror.**LEA VAN DYCK**

PRIMA DONNA. AT LIBERTY.

Address MIRROR.

MR. BARRON BERTHALD

PRIMO TENORE.

Comic Opera. Grand Opera.

Address, Steinway Hall, or Messrs. Roberts and Ebert, 1127 Broadway, N. Y.

MAUD HASLAM

FROHMAN'S TOO MUCH JOHNSON CO.

Address this office.

Louise Beaudet

DIRECTION OF FRED. C. WHITNEY.

Address Abbey Theatre Building.

LITTLE LILLIAN

AT LIBERTY TO ACCEPT SPECIAL NEW YORK ENGAGEMENTS.

"Little Lillian is a veritable prodigy; she has a prominent part but is fully equal to it; natural, easy and graceful. Between the acts the little maid gave a beautiful dance, and proved herself the equal of any that have appeared in that specialty."—New Britain Record Jan. 20, 1894.
Address Mirror.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

FANNY DAVENPORT

Presenting for the first time in America

VICTORIEN
SARDOU'S**GISMONDA****MISS MABEL AMBER**

DISENGAGED.

Address Simmonds and Brown, or 33 West 63d Street.

DOROTHY MORTON

AS

FRANCESCA IN THE FENCING MASTER.

SEASON 1894-95.

ANNA ROBINSON

RUTH-HOYT'S A TEMPERANCE TOWN CO. Season 1894-95.

ROSE EYTINGE

With JULIA MARLOWE TABER'S COMPANY,

Will, while in the various cities the company visits,

Accept Engagements for Parlor Readings and Pupils in Acting and Stage Work.

WM. D. HANBURY

LEADING BUSINESS WITH H. B. CURTIS.

Address MIRROR. AT LIBERTY AFTER DEC. 17.

CHARLES RENWICK

With "Old Hoss" WILLIAM HOEY in THE FLAMS.

JULIE MACKEY

HANLON'S SUPERBA.

TITLE ROLE.

EN ROUTE.

MATT WOODWARD

With "Old Hoss" Hoey in The Flams.

FLORENCE ASHBROOKE

LEADING AND COMEDY.

Address this office.

DELMORE AND WILSON

A Phenomenal Success in Finnigan's Ball.

Leonard Delmore as Willie Sells.

Fred. Wilson as Widow Gallagher.

ELEANOR MERRON

ROBERT MANTELL CO., Season 1894-95.

Address Mirror.

MISS MAY MERRICK

Has resigned from "MISS DYNAMITE" Co.

MISS LEOLA BELLE

Principal Comedienne with

A CORK MAN

Address en route.

F. C. WHITNEY Directing the tours of
The Whitney Opera Company, "ROB ROY,"
The Louise Beaudet Opera Bouffe Company,
The Fencing Master Company.

Cable Address, DERF.

Abbey Theatre Building.

James K. Hackett

SEASON 1894-95.

COUNT NEIPPERG in MME. SANS GENE.

Permanent address, 110 West 104th Street, New York.

PROFESSIONAL CARDS.

Mr. Marshall P. Wilder

Permanent address care New York P. O.

Amy Lee

Mag in Pawn Ticket 218.

Alfred Young

Care American Acad. of Dramatic Arts, 19 W. 44th St.

Alphonso Phillips

At liberty. Address Alton, Ill.

Beatrice Dauncourt

As Marguerite in Griffith's Faust.

Carrie Strong

Frohman's Lost Paradise Co. Season 1894-95.

Clara Louise Thompson

Leads. At liberty. Address Mission.

C. A. Meudon

As Rique Lincoln in The Plunger. En route.

C. T. Dazey

Author of In Old Kentucky, etc., Hotel Netherland, N.Y.

Carrie Ezier

Soubrette. Cracker Jack 1893-94-95.

Eugene Sweetland

At liberty. Dr. Bill '92-94, title. This office.

Ernest Lamson

Spettigue in Charley's Aunt.

Fanny Denham Rouse

Engaged with Special Delivery.

Fannie Frantzell

Juvenile and Ingenue. At liberty. Care this office.

Frank Weathersby, F.O.S

Mrs. Langtry's tour. Care Low's Exchange.

Franclyn Hurleigh

Slaves of Gold, 1894-95. En route.

Frank Mayne

Leading Juveniles. At liberty. Address this office.

Geo. F. Clark

Spike, the Tramp, in The Plunger. En route.

G. Herbert Leonard

At liberty. Address A. O. O. F., 39 W. 28th St.

Harold Grahame

At liberty. Heavy.

Josephine Loane

At liberty. Address Mission.

J. Duke Jaxone

Basso, Light Comedy, Characters. At liberty. Mission.

J. K. Adams

Bartitone. At liberty. Address 390 W. 113th St., N. Y.

Joseph Deitrich

Gentleman Jim in The Plunger.

Lora Thorne

Prodigal Father Co. Season 1894-95. This office.

Little Elsie Lower

Prodigal Father Co. Season 1894-95. This office.

Mrs. Georgie Dickson

At liberty. Agents, or 142 West 100th Street, New York.

Marion P. Clifton

Old Woman and Characters. 123 W. 16th St., N. Y.

Milton Dawson

As Walter Glyndon in The Plunger, 1894-95.

Minnie Wilson

Character. Tornado Co. En route.

Nadine Winstan

Frohman's Lost Paradise Co. Season 1894-95.

Selli Simonson

Mus. Director. Composing and Orchestrating. 107 W. 62d St.

Thomas J. Lawrence

Address 15 Gramercy Park, New York.

Watty Hydes

Musical Director. At liberty. 306 West 41st Street.

GEO. A. BAKER

Cazenovia, N. Y.

ADDIE CORA REED

PRIMA DONNA SOPRANO.

At Liberty for New York Engagements.

Address 126 West 34th Street.

EDWIN A. LEE

Originator of character or Leading Parts.

Desires to open correspondence with Managers as to seasons 1895-96-97-98. See cut and sketch in Christmas Mirror. Permanent address, Mirror.

PROFESSIONAL CARDS.

MR. THOMAS**KEENE**

Permanent address, Castleton Corners, N. Y.

BRENTON THORPE

Specially engaged for BEMBROSE in the production of

HUMANITY

At Boston.

STELLA**MAY**

The Grotesque Dancer, as SOPHIE in

A Cork Man Co.**W. M. Goodhue****AT LIBERTY.**

Agent, Manager or Press Agent.

Owing to the abandonment of tour of William Wolf

Opera Company.

Seasons 1892-93-94 Lyceum Theatre, Cleveland, O.

Summer 1894 director Murray-Lane Opera Company.

Address Mirror.

THOS. E. SHEACorsican Brothers, in Snakes of Life,
Dr. Jekyll and Mr. Hyde, Monte Cristo,
Richelieu, Rip Van Winkle,
and the new naval drama,**THE MAN-O-WAR'S-MAN.****M. J. JORDAN**

Count Maximoff, Courier of the Czar.

Mme. CARINA JORDAN


Baroness Von Rhinberg.

"GIV'EM ZE CAKE."

Their Original Creations.

DARKEST RUSSIA. Second Season. **Emile La Croix**
AT LIBERTY.
Address this office.**BINGLEY FALES****ARMSTRONG in ALABAMA.****FRANK E. MORSE****BUSINESS MANAGER.****The Great Brooklyn Handicap.**

Address care this office.

 **EDWIN SHARPLES**
in **BRINGING THE BOLD.**
RELIABLE MANAGER WANTED (with capital).
Am well equipped with first class paper,
lett r heads, contracts, menus, etc.
Representing: Richard III., Gunsmoke of
Mexico, Nick of the Woods, Ingenue,
Bringing the Bold.
Permanent address: 3 Lincoln Avenue,
Fall River, Mass.**MAUDE GRANGER****AT LIBERTY.**

Address Mirror office.

JOHN BRNEST McCANN**WRITER**

(Of anything but checks.)

Care of Mirror.

Ben LodgeWith **BOXY OF THE HILL.**

En route.

HARRY DRISCOLE**LEADING HEAVY.**

A. Y. Pearson's

DERBY MASCOT COMPANY.**HELEN CORLETTE**Leading Lady. **ALABAMA CO.****GORDON EMMONS**

Othello, Shylock, Damon. Address Mirror.

MAX KNAUER, MUSICAL DIRECTOR

At liberty for season 1894-95. Address 330 East Four-

teenth Street, N. Y., or Agents.

PROFESSIONAL CARDS.

1894-95 EUROPEAN TOUR.

HELENA MODJESKA

Rep. CHARLES BOGENTA CHLAPOWSKI,

Reg to announce that

is their sole business representative, and that all communications should be addressed to him, care this Office.

R. D. MACLEAN

Address, "WILD GOOSE FARM," SHEPHERDSTOWN, W. VA.

Augustus MacLean**AT LIBERTY.**

Address, Shepherd Stock Farm, near Shepherdstown, W. Va.



Charles Frohman's Stock Company Season 1892-93-94.

FANNY DAVENPORT SEASON 1894-95.

Address 111 West 48th Street, New York.

ROBERTS AND EBERT**Dramatic and Musical Agents for the Leading Managers.****1127 BROADWAY.**

Edgar Selden's plays: McKenna's Flirtation, etc.; Charles Bradley's plays, etc., etc. Eastern Representa-

tives of the Chicago Theatrical Exchange.

FRANCES OLNEY**WILL STAR SEASON 1895-96.****IN A NEW COMEDY.****Lulu Tabor****LEADING IN OLD KENTUCKY.****SEASON 1894-95.****MARGARET MAY**

Late Taggs County Fair Season '93-94-95.

"A bright, cheery and commendably interesting performance is the Taggs of Miss Margaret May, who acts

with intelligent animation, and dances gracefully."—E. A. Burron, Chicago Inter-Ocean.

AT LIBERTY. Address this office.**M. B. CURTIS****SAM'L OF POSEN.**

Address all business communications to me personally as per route.

WILLIAM FURST**Empire Theatre, New York.****HALLEN****MOSTYN****LILLIAN RUSSELL OPERA COMPANY.****John Peachey****COLUMBUS—1492.**

Address Low's Exchange, 949 Broadway.

JOHNE MILES**CAPT. GILCHRIST in****BOOTLE'S BABY.**

Address this office.

F. GAILLARD
ALICE GAILLARD**AT LIBERTY.**

Address, Little Perry, New Jersey.

ETHEL LYNTON**DISENGAGED**

For Opera or Comedy. Singing Character Roles.

Rene Trumbull

As Mrs. Benson in A Cork Man.

George Gale

As Charles Marshall in A Cork Man.

Lillian Gale

With Specialties, as Baby Benson in A Cork Man.

J. HARVEY COOK

Paul Kauvar. Title role. En tour. Season 1894-95.

MISS MARBURY**Representing the Leading Dramatists of the****World.**

Manuscripts placed, contracts drawn, orders se-

cured, royalties collected and promptly remitted.

New material now on hand.

Comedies, Spectacles, Dramas, Farces and**Comic Operas.**

Address, Rooms 19, 20, and 21,

Empire Theatre Building, New York.

MADELEINE LUCETTE**RYLEY****PLAYWRIGHT.**

22 West 60th Street, New York.

ERIC POLLOCK

Creating merriment in

HERBERT CAWTHORN'S**A Cork Man Company****JENNIE SATTERLEE****AT LIBERTY.**

38 West 24th Street, or agents.

CUYLER HASTINGS

THE CUYLER CO. Address Mirror.

ELOCUTION, ACTING, ETC. LAWRENCE SCHOOL OF ACTING.

106 West 42d St., New York.
EDWIN GORDON LAWRENCE, Director
(Established 1869.)
This is a fully equipped **DRAMATIC SCHOOL**, possessing stage, scenery and practice rooms. Many graduates of this highly successful school now with first-class companies.
The course consists of thorough and practical instruction in **Vocal Culture, Diction, Characterization and Stage Business.** Also classes in **Stage Dancing and Fencing.** Circulars on application.

THE NATIONAL CONSERVATORY OF MUSIC OF AMERICA,

126 and 128 East 17th Street,
New York City.

(Incorporated 1893.)

DR. ANTONIN DVORAK, Director.

SCHOLASTIC YEAR, 1894-95.

Extending from SEPTEMBER 1 to MAY 1. THE FACULTY embraces the foremost artists and instructors of America, and it may be affirmed that no Conservatory abroad can lay claim to so admirably efficient a corps of teachers. Special advantages are offered to members of the theatrical profession.

DAHL'S CONSERVATORY OF MUSIC and PRACTICAL STAGE TRAINING SCHOOL,

145 East 122d Street, N. Y.

ANTON LOUIS DAHL, Director.
The most complete Conservatory of Music and Dramatic Art in New York. Over 100 graduates now upon the operatic and dramatic stage. Open all the year. Prospectus on application.

EDDIE COLLYER, TEACHER OF STAGE DANCING.

10 West 17th Street, near Broadway.
Wanted: CHILDREN OF PROFESSIONALS to attend my special Fall term. This course includes a thorough tuition in all kinds of legitimate step and fancy dancing.
MANAGERS supplied on short notice with SINGING AND DANCING SOUBRETTEES.

STAGE DANCING. MR. ELOISE KRUGER,

The eminent teacher of stage and artistic dancing. Patronized by leading artists. Original pas seul, character, gaiety and fin de siècle dances arranged and taught with unequalled rapidity. Pianist at all lessons. Studios, Rooms 9-10, No. 4 West 14th Street, New York.

MR. HARRY PEPPER, THE VOICE,

ITS PRODUCTION, TRAINING AND CULTIVATION. Pure school of ballad singing taught. Ladies and gentlemen prepared, coached, etc., for the stage, opera, concert, etc., both vocally and dramatically. Vocal Studio, 513 West End Avenue, near 90th Street, New York.

AGNES GOODRICH VAILLE

Author of Vocal Science. Thorough instruction in Vocal Technique and Italian Singing. Studio, 56 5th Ave., cor. 13th St. Thursdays, Fridays, Saturdays. Reference, Mr. Edwin Rushton.

ROSE BECKETT, STAGE DANCING.

Teaches all the latest dances. Principal theatres and teacher Professional Woman's League. On stage with music. Address 214 West 42d Street, near Broadway.

ALFRED AYER, No. 224 West 15th St., N. Y.
Gives instruction in Elocution—all branches—and Dramatic Art.

MANAGERS' DIRECTORY.

THEATRES.

AURORA, ILL.

EVANS GRAND OPERA HOUSE

The only Theatre in a city of 20,000. New, with all modern improvements. Ground floor.
Seating capacity, 1,500. Stage 60x40.
Good open time to strictly first-class attractions in February, March and April, 1895. Have a little open time for December, 1894. Our motto is two attractions per week and no more.

D. W. GODDARD, Manager.

ATLANTIC, IA.

OPERA HOUSE

Break that jump between Omaha and Des Moines and play here. Seats 650. All new scenery. Population, 5,000. Only one company per week. Open only to first-class attractions.

LESTER L. TILDEN, Manager.

ASHLAND, WIS.

GRAND OPERA HOUSE

UNDER NEW MANAGEMENT.

Booking for season 1894-95. First-class attractions only. All modern improvements. Population, 15,000. Only theatre in the city.

JOHN HILL, Manager.

BRUNSWICK, GA.

L'ARIESO OPERA HOUSE

Seating capacity, 700. Population of city, 10,000. Only Theatre or Opera House in the city. Open time to GOOD ATTRACTIONS. Communicate with

FRANK A. DUNN, Manager.

ELIZABETH, N. J.

THE DRAKE OPERA HOUSE

1463

witnessed the performance

of

PRINROSE AND WEST

at the

DRAKE OPERA HOUSE,

Monday evening, Nov. 19.

LOUIS L. DRAKE, Business Mgr.

Coming attractions: Princess Bonnie, James O'Neill, Della Fox, John Drew.

ELOCUTION, ACTING, ETC.

MRS. HENRI DRAYTON

Preparatory lessons in
VOCAL AND INSTRUMENTAL MUSIC

737 Prospect Place, Brooklyn, E. D.
(Between 96th and 97th Streets.)

TERMS MODERATE.

Refers by permission to Jessie Bartlett Davis.

W. McCARTY LITTLE, President.
J. H. JONES, Sec. and Treas.

UNION
Transfer and Storage Co.

TELEPHONE CALL,
18th Street, 190.

121 TO 125 E. 22D ST.

Baggage Express, Storage,
Packing, Furniture
Moving.

Please get our estimate.
MOVING OF THEATRICAL COMPANIES A
SPECIALTY.

THE NOVEL OF THE YEAR.

ALAN DALE'S A MORAL BUSY BODY

The scenes of the romance are in New York.
The characters are directly affected by Dr. Parkhurst's crusade against the social evil.

The Rev. Doctor's work and its victims are treated in the author's MOST BRILLIANT STYLE.

FOR SALE AT THE BOOK STORES.
The Mascot Publishing Co., 109 Sixth Ave., New York.

W. T. PRICE,

Author of "THE TECHNIQUE OF THE DRAMA."
Special work of thorough, fundamental, practical, detailed written critical analysis of plays; helpful in bringing a play into acting shape; in the nature of indispensable help to the inexperienced writer; an aid to the management in shaping an ineffective production. Explanatory circular.

W. T. PRICE,
29 West Thirtieth Street (top floor), New York.

MRS. BAILEY'S SURE HAIR GROWER

is guaranteed to produce a THICK, SOFT AND BEAUTIFUL head of LONG, FLOWING HAIR in 8 to 12 WEEKS. A purely vegetable and positively harmless compound. Endorsed by leading physicians. Two or three packages will do it. Price 50 cents per package, or three for \$1. Sent by mail on receipt of 10 CENTS (silver) to cover postage, etc.

BAILEY SUPPLY CO.,
COOPERSTOWN, N. Y.

WHY? DO ONE-THIRD OF THE PROFESSION USE "TAYLOR TRUNKS"

120 W. Madison St., Chicago-105 E. 14th St., New York

SAMPLE BOX FOR 10 CTS. THE SILVER DANDRUFF CURE

Is warranted to CURE all Skin Diseases. If you don't believe it will, try it. One sample box will be sent to any address on receipt of Ten Cents (silver) to cover postage, etc.

SILVER DANDRUFF CURE CO., OGDEN, ILL.

MANAGERS' DIRECTORY. COLORADO SPRINGS, COL.

COLISEUM

A new Opera House just completed in the greatest Health Resort, and liveliest city in the West, with a population of 18,000, and near the Cripple Creek Gold Mines. Building on the ground floor, on a corner, with seating capacity of 2,500. Stage, 35x25; proscenium, 32 ft. opening, 22 ft. to arch; height of rigging loft, 28 ft.; with full line of new scenery, lighted by gas and electricity. Is now ready to book for first-class attractions only for 1894-95-96.

J. S. GIBSON, Manager.

HASTINGS, PA.

HASTINGS OPERA HOUSE

A fine new opera house in a HUMMING SHOW TOWN and seven other small towns to draw from, wants dates from good attractions. Apply to

JAMES McNEIL, Manager.

HELENA, ARK.

GRAND OPERA HOUSE

Want good attractions to fill open time in November, December, and January. Best of connections TO or FROM Memphis, Tenn., Greenville and Vicksburg, Miss., and Little Rock and Pine Bluff, Ark. Good theatrical point; 7,000 inhabitants. For time, apply to American Theatrical Exchange, or write direct.

NEWMAN & EHRMAN, Managers.

LACONIA, N. H.

FOLSOM OPERA HOUSE

JUST COMPLETED.

COSIEST IN THE STATE.

OPEN TIME.

J. F. MARRINAN, Manager.

MASON CITY, IOWA.

AUDITORIUM

Seating capacity, 1,200. Stage, 35x44. Lighted by electricity. Ground floor. New scenery. Will be open after Dec. 10 for first-class attractions at popular prices.

JOHN BORLAND,
Mason City, Iowa.

MAHANOV CITY, PA.

OPERA HOUSE

Seats 900. Electric light, gas, steam heat, large stage, trolley roads. Drawing population, 20,000.

J. J. QUINN, Manager.

NEW BERN, N. C.

OPERA HOUSE

Open time for good opera company. Capacity, 500. New direct R.R. from Wilmington, N. C.

NIXON & NEIVER.

COSTUMES.

SIEGMAN AND WEIL

110 AND 112 GREENE STREET (near Prince), N. Y.
Just received a full line of evening shades of china silk, extra wide, 30 inches, at 50 cents per yard.

We carry the largest and most complete stock of all kinds of **Materials, Gold and Silver Trimmings, etc.**, suitable for theatrical wardrobe and at lower prices than any other house.

24-inch **SAITERS** in every evening shade, 50c., 60c., and \$1 a yard. **Flashes, Fichus, Valenciennes, Tinsel Brocade, etc.**

WIGS and **Beards** of every description (made on our premises) in stock or to order. Men's wigs, \$2, \$3, ladies' wigs, \$3.50 and upwards.

Progs' Heads and Beards' Heads for Contortionists. Perfect imitations, made of patent material, very durable and only weighing 8 ounces. \$3.00 apiece.

Swiss Blouses, \$2.75; Sweaters, \$1.25, \$1.75, \$2.50; and \$5; Caps, \$2.75, etc.

TIGHTS, SHIRTS and Pajamas, we import and make ourselves. Cotton tights, \$1.10; extra heavy, full-fashioned, \$1.75 (wear better than 22 worsted tights); worsted, \$2.50; silk, \$2.90 and \$4; best silk, \$7.50; we carry 30 shades in every quality and size, in stock or make them to order in four days. **Paedestals (Symmetrical)** \$7.

ANGLES, \$1.10 a lb. Buttons, Princess, from 1 1/2 inch deep (2 1/2 cents a yard) to 10 inches deep. Openwork Laces, Gold Glazes, Bullion Flowers, Gold Beads, Point d'Espagne Laces, etc.

SWARDS, Daggers, Arrows, Helmets, etc. JEWELS (also in settings). **Diadems, Crowns, Garters, Necklaces, Knight Chains, Medallions, etc.**

Catalogues, prices and information sent by mail. DEPOSITS required on all orders. Unsatisfactory goods taken back, and money refunded.

M. HERRMANN, Costumer,

20 WEST TWENTY-SEVENTH STREET,
Near Broadway.

HAWTHORNE,

COSTUMES.
45 FIFTH AVENUE.

Mr. Hawthorne is sole agent for the "a la Bonheur" Complexion Specialist **FACE STEAMING POWDERS** for the cure of blotches, pimples, blackheads, freckles, tan, etc. **SKIN FOOD** for building up the skin and banishing premature wrinkles and lines of care, with instructions for self-treatment, \$1.00. TRIAL SAMPLES FREE.

MRS. L. SCHEUER

Professionals desiring magnificent STREET AND EVENING DRESSES of all descriptions, slightly used, would do well to call on us. See our line of Seal-skin Coats, Mink and Sable Capes, Tea Gowns, etc. Also Gents' Full Dress Suits, Overcoats, etc. It will pay those playing Philadelphia to call and see for themselves.

Our numbers, 924 and 926 South Street, Philadelphia, Pa., between 9th and 10th Streets.

DOBLIN TAILOR

854 Broadway.
Fall and Winter Styles now Ready.
Rules for self-measurement sent on application.

ALL THE PRESS NOTICES ON ROB ROY SPEAK of the costumes as superb, magnificent, etc. They were manufactured by us from the artistic design by Madame Seidel. Nothing so characteristic has ever been seen on the American stage.

This old-established house is young in ideas and produced the genuine Scotch Plaids and Hosiery by American manufacturers.

We are prepared at all times to furnish on hire, or for sale, anything and everything that can be required for professional or amateur use.

The Savoy Costume Co., 63 East 10th St.

MANAGERS' DIRECTORY. NORTH ADAMS, MASS.

COLUMBIA OPERA HOUSE

Seats 908. Lighted by gas and electricity, heated by steam. Pop., 35,000 to draw from. Only two attractions a week. Nothing but first-class attractions booked.

NEADE & MAGENIS, Managers.

OSHKOSH, WIS.

GRAND OPERA HOUSE

Population, 20,000. The only theatre in the city. Ground floor. Capacity, 1,200.

J. E. WILLIAMS, Manager.

RED BANK, N. J.

OPERA HOUSE

Seating capacity, 1,000. Drawing from a population of 12,000.
Open time for first-class attractions.

CHARLES E. NIEMAN, Manager.

RALEIGH, N. C.

ACADEMY OF MUSIC

Wanted first-class attractions. Best show town in North Carolina.

GEO. B. NEARES, Manager.

ST. JOHNSBURY, VT.

HOWE OPERA HOUSE

New house. Largest and finest in the State. Rent or share. Rent, \$100 per night. 15,000 to draw from. Be careful in booking. Remember HOWE OPERA HOUSE.

H. G. LAFIER, Sec'y.

Under new management.

ST. JOHNSBURY, VT.

OPERA HOUSE

Ground Floor. Electric Lights.

C. A. STANLEY, Prop. and Mgr.

TAMPA, FLA.

CASINO

Seating capacity, 600. Population of city, 17,000. ONLY THEATRE or OPERA HOUSE in the city.

Correspond with

W. D. LEWIS, Manager.

UNIONTOWN, ALA.

ST. ELMORE OPERA HOUSE

Will be opened for business on and after September 1, 1894.

J. W. DUNN, Manager.

COSTUMES.

MILLER, COSTUMER,

621 Wood Street, Philadelphia.

MADAME S. RANDOLPH COSTUMER

ENTIRE WARDROBE MADE AND RENOVATED.
Evening and Street Dresses a Specialty.
Late with E. S. WILLARD. 640 6th Avenue, city

American Academy OF The Dramatic Arts (Lyceum School of Acting)

Established 1884.

FRANKLIN H. SARGENT, President

Classes begin monthly. Regular course now open to applicants. The only school of acting occupying its own theatre. Catalogue sent on application to

PERCY WEST, Business Manager,
The Berkeley Lyceum,
10, 21 and 23 West 44th Street, New York.

ROBERT AND LIN LUCE OF THE PRESS CLIPPING BUREAU

Began Aug. 1, 1893, collecting all dramatic and operatic criticisms and reports (excluding advance notices), and more than 40,000 were cut for the season of 1893-94. These are classified by companies, and can be examined at 70 Park Place, New York. They are for sale at five cents each (ten cents for clippings more than a year old); sets will not be broken.

For the season of 1894-95 the Bureau will undertake to cut the reports of any company for the lump sum price of \$10, in advance, forwarding them to such addresses and as frequently as may be desired.

CHAS. A. FARNUM

TYPEWRITING. THEATRICAL WORK
Plays and parts copied on short notice.
Work delivered to any address or city.
Continental Hotel, Philadelphia, Pa.

ROSENFELD

PLAYS TRANSLATED.
Plays and parts copied in two hours.
INSTRUCTION GIVEN IN STENOGRAPHY AND TYPEWRITING.

49 West 28th Street, Tel. 2408 Cort. 25 West 30th Street, 64 Broadway, (Manhattan Life Bldg.)

WANTED-OUTDOOR AMUSEMENTS.

Parties having new outdoor amusements suitable for pleasure park, 20 miles from City of 500,000 population. Park open 6 months; both railway and water. Outline your plan, give terms, etc.

Address GEORGE CUNNINGHAM,
Westwood, Hamilton Co., Ohio.

Have you heard
"A Cruel Kiss" "The Tattoo on the Arm"
Prof. copies, 10c. WILL ROSSITER, 36 5th Av., Chicago

IMOGENE COMER SING

"A Cruel Kiss" "The Tattoo on the Arm"
Prof. copies, 10c. WILL ROSSITER, 36 5th Av., Chicago

MANAGERS' DIRECTORY. WEST CHESTER, PA.

OPERA HOUSE

Booking first-class attractions only. Seating capacity of over 1,000. Stage 60 ft. wide, 30 ft. deep, 45 ft. high, 44 ft. between fly galleries, no grooves.

F. J. PAINTER, Agent

WAUKESHA, WIS.

SILURIAN CASINO

New house. Stage, 40x55 feet. Capacity, 1,200. Population, 10,000. First-class attractions only.

LEE & OVITT, Manager.

ZANESVILLE, O.

MEMORIAL HALL

Largest seating capacity in the city. Small stage. Booking first-class attractions not requiring extensive scenic outfit. Address

T.

THE AMERICAN PLAY!**VIRGINIA****TWO****VERMONT****COLONELS**By **WILLIAM RICHARD GOODALL.**

A Domestic Drama of the Present Day, Under the Direction of the Author.

*The First Production will take place Monday,
Dec. 24, at the Academy of Music,
Washington, D. C.*

**NEW SCENERY Specially
Painted by
BURRIDGE & RITTER.**

The Cast will include the Following Well-known Artists:

MR. FRANK MORDAUNT,

Messrs. D. P. STEELE, G. GASTON, WALTER THOMAS, F. ROLLESTON, H. F. GODDEN, T. E. JACKSON; Misses EDITH CRANE,
GEORGIA WELLES, JOSEPHA CROWELL, Mrs. GONZALES, Miss LOIS FRANCES CLARK.

H. A. D'ARCY, Business Manager.

Address **ROBERTS & EBERT, 1127 Broadway, New York.****THE PLAYS.**

Virgilius.
The Merchant of
Venice.
Othello.
Romeo and Juliet.
Damon and
Pythias.
Venice Preserved.
Julius Caesar.

SEASON OF 1895-96**CHARLES B. HANFORD****ELIHU R. SPENCER**

**A Strong
Shakespearean
Company.
Special Scenery for
Each Play.
Costumes Now and
Historically Correct
Time now
Being Filled.**

Note.—THE DOOTH-BARRETT SPECIAL SCENERY for Julius Caesar will be used and New Scenery for each of the other plays. A Large Car Load.

AND**NORA O'BRIEN**

Address
CHARLES B. HANFORD,
No. 305 F Street, N. W.,
Washington, D. C.

TO MANAGERS OF FIRST-CLASS THEATRES ONLY

first-class vaudeville entertainment such as I presented four years ago. I am, therefore, now organizing for

Having made a life study of catering to the tastes of the amusement-loving patrons of first-class theatres, I am convinced, from the numerous requests I receive daily, that they are again desirous of having the opportunity of witnessing a strictly

**HERRMANN'S
GIGANTIC****AMERICAN****EUROPEAN****VAUDEVILLE
ORGANIZATION**

The artists selected will comprise the cream of the vaudeville talent of both hemispheres. I need not call attention to the tremendous sensation created four years ago by HERRMANN'S TRANS-ATLANTIC VAUDEVILLES. But as unscrupulous managers have imitated that title with the intent of deceiving the public, I have decided on calling my new organization by the above name, which I have protected by copyright, and any infringement of it will be rigorously prosecuted. Managers wishing to secure this desirable attraction can send me list of open time to
Permanent address **HERRMANN HANSON, Whitestone, Long Island.**
Respectfully yours,

CHICAGO OPERA HOUSE, Chicago, Ill.,
From Dec. 23, 1894, to Jan. 5, 1895; afterwards, as per route.

Herrmann The Great

The Melo-Dramatic Hit of the Season

THE CROSS ROADS OF LIFEHeaded by the Heroic Actor **EDMUND COLLIER**

Now preparing for their Eastern Tour. Car Load of Scenery. New Features and Original
N. Y. Cast. Time all filled. Now Booking for Season 1895 and 96.

Office, 1215 BROADWAY.

GARRICK & COLLIER,
Proprietors and Managers.